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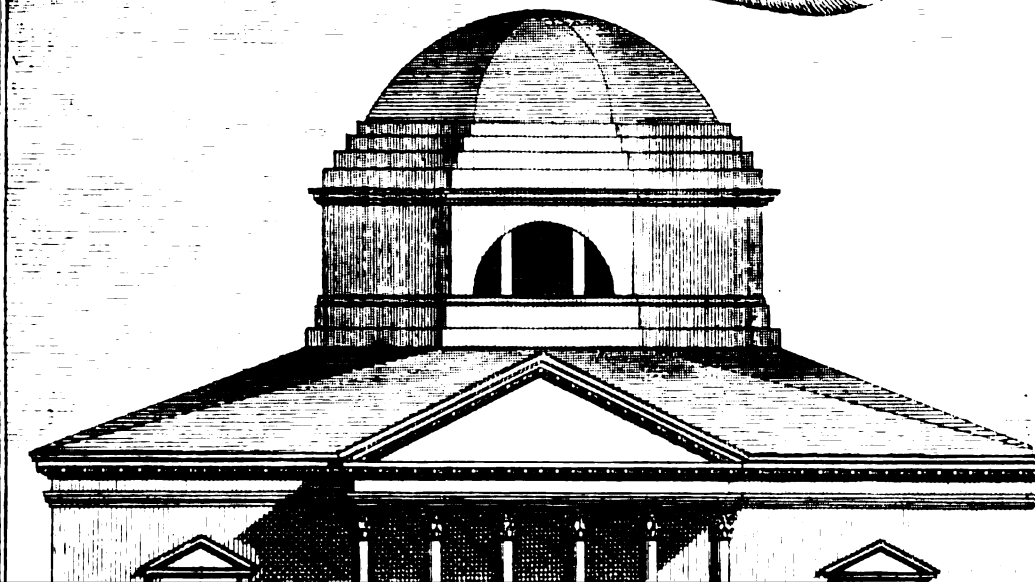
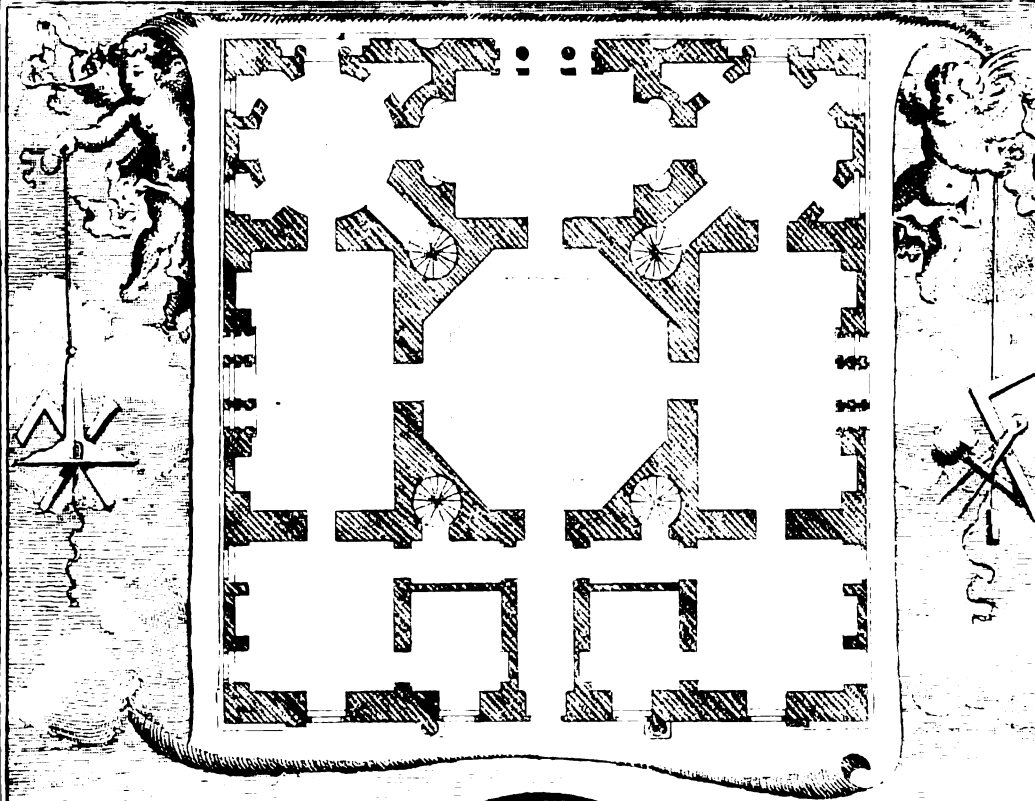
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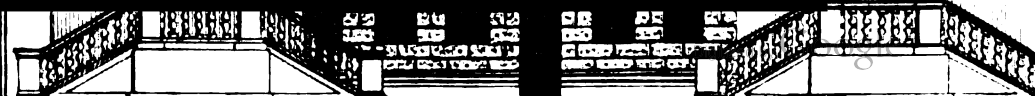
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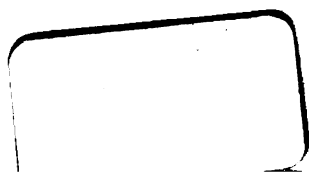
*Views of the seats of noblemen and gentlemen, in England, Wales, ...*

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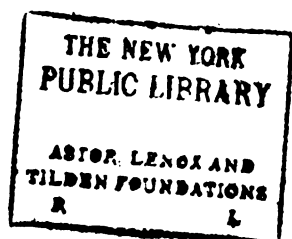
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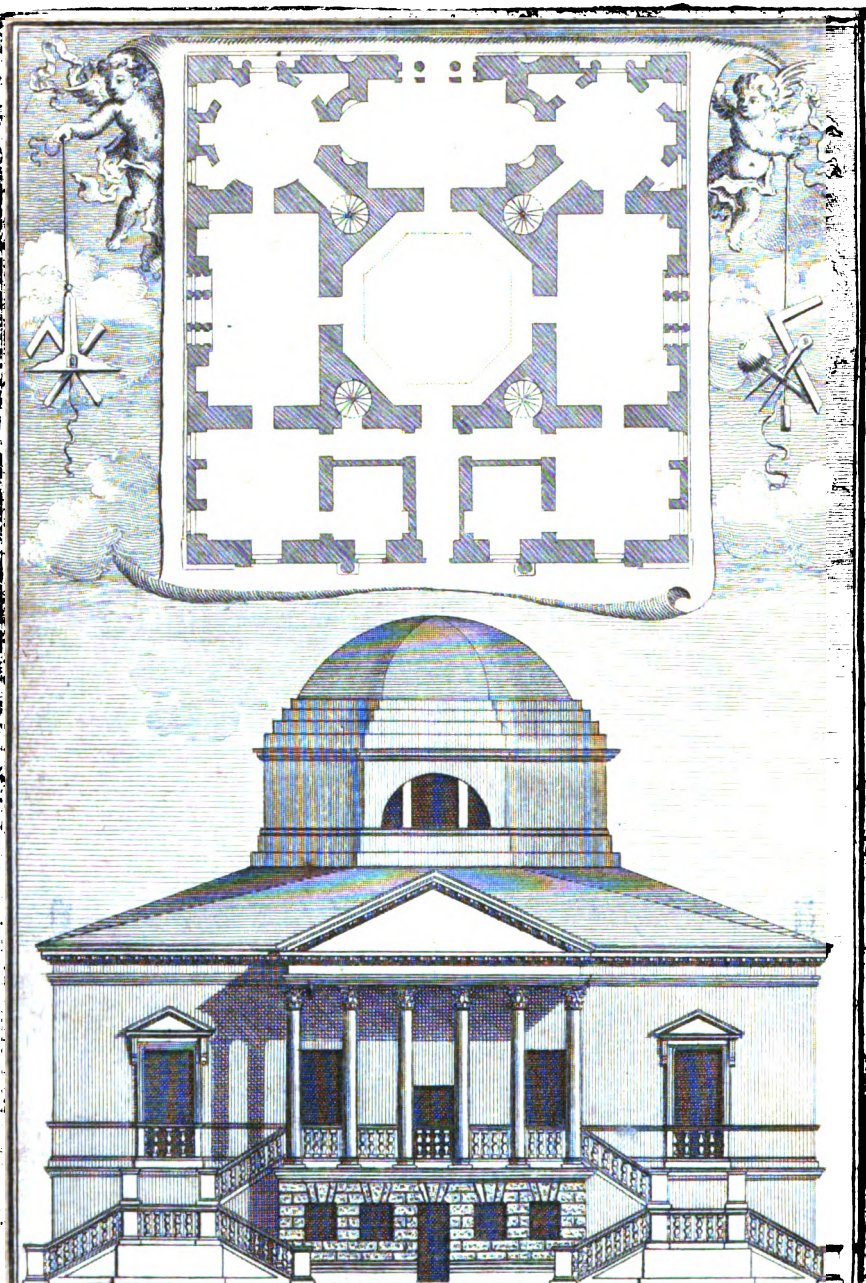












*The principal Front and Plan of the Apartments  
of the Earl of Burlington's House at Chiswick.*

**VIEWS,**  
**THE MOST CONSPICUOUS AMONG**  
**The Seats**  
**OF**  
**NOBLEMEN AND GENTLEMEN,**  
**IN**  
**England, Wales, Scotland,**  
**AND**  
**Ireland.**

v. 2

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**BY J. P. NEALE.**

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**WITH PLANS FROM THE VITRUVIUS BRITANNICUS**

*By Alex<sup>r</sup>. J. Davis. Architect.*

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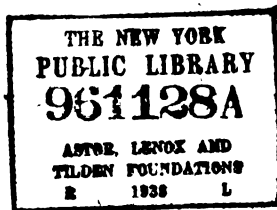
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**1823.**



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VISCOUNT DARNLEY,  
AND  
LORD CLIFTON, IN IRELAND,  
BARON CLIFTON OF LEIGHTON BROMSWOLD,  
AND  
HEREDITARY HIGH STEWARD OF GRAVESEND AND MILTON,  
IN ENGLAND,

D. C. L. F. R. S.

&c. &c. &c.

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OF THE

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IN

THE UNITED KINGDOM,

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WITH HIS LORDSHIP'S PERMISSION,

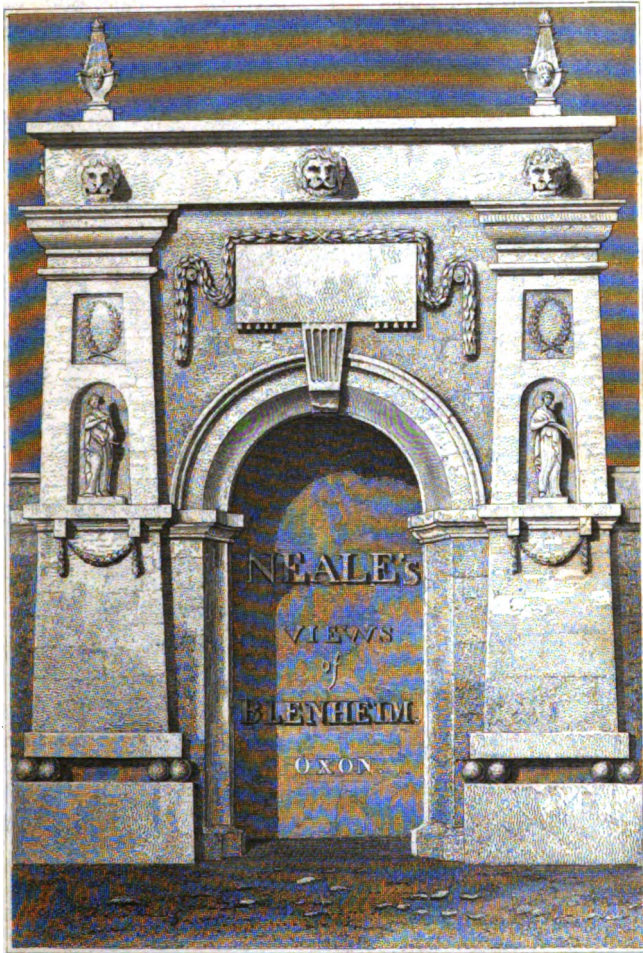
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OXFORDSHIRE.

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## ADDRESS.

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HAVING completed my Sixth Volume, and thereby arrived at the limit I originally assigned to the work, I have to announce that this First Series of my Views of Seats here terminates. It will be found, I trust, that I have fulfilled all the engagements of my Prospectus, and performed my task with credit to myself, and satisfaction to my subscribers. I am certain, at least, that, during the period which has elapsed since the commencement of this publication, I have never remitted my exertions, nor have I once during its progress failed in that punctuality and regularity of publication, which are expected in a work appearing at stated periods, but which unforeseen casualties and unavoidable accidents too frequently prevent.

With respect to the manner in which my task has been executed, it may perhaps be deemed unbecoming in me to offer any remarks, nevertheless a few observations may be expected from me on the present occasion. In so many subjects as are contained in these Volumes, it is not to be expected that a perfect uniformity either of execution or interest should be preserved, yet I hope that the principal inequality will be found to arise from that increase of skill and knowledge in my profession, which I have acquired since it was first commenced: certain I am, that increased zeal and attachment to the pursuit, ought to have rendered my latter volumes superior to their predecessors. Neither have any pains been spared constantly to improve the literary department, and bestow upon it all the interest of which it was susceptible. Hitherto every work of this description has been materially defective in this point, for the letter-press accompanying each subject has been so scanty, so inadequate, and so obviously destitute of all research or information, that no importance can be attached to it. Here, on the contrary, it has been my constant endeavour to collect the most accurate descriptions of the various Mansions, and their local scenery; also copious biographical and genealogical details relative to the respective families to whom they belong, with lists of paintings and other objects of

virtù; in short, by bringing together under one view whatever deserved to be noted or recorded on the subject, to render these volumes not only interesting for their embellishments, but deserving a place in the library as a work of reference, and as a suitable companion to the numerous volumes illustrative of the topography of our empire, which we already possess. It is needless perhaps to dwell upon the number and splendour of the mansions of our nobility and opulent gentry, which, while they attest our wealth as a nation, exhibit also, in the most impressive manner, our national taste for whatever is beautiful in nature, or classical in art; presenting that happy union of splendour and comfort, which is so honourably characteristic of English feeling. Some of the subjects introduced in the work, may appear however to want that architectural character which should entitle them to notice; yet even these will be found to possess other claims to attention, either in the rich stores of art which they contain; the beauty of the surrounding domain; or the historical celebrity of the families of their possessors: in some instances, indeed, private friendship, and a grateful remembrance of past favours, may have induced me to insert the view of a residence possessing no remarkable features either of locality or architectural arrangement. These, however, are comparatively few, and the partiality, considering the motive, will, I hope, be readily excused. The candid critic, I trust, will be lenient in what regards my choice of subjects, when it is considered, that a variety of circumstances over which I had no control, have prevented my uniformly introducing such, as, under other circumstances, I should have selected. In the various excursions which I have undertaken for the purpose of making views, the principal object has required a route which has carried me from other mansions that I should else willingly have visited. These latter I have consequently been obliged to defer noticing till some other opportunity, and in the mean time have represented others as they came under my observation. Had I not pursued this plan, my work would have advanced very slowly and very irregularly. Circumstanced as I have been, I have been glad occasionally to avail myself of sketches furnished either by the proprietors of mansions, or by friends; for the extent of my plan rendered such a degree of co-operation and assistance necessary: without this, the task would have exceeded the powers of any individual, however great his ability, or however persevering his exertions. Respecting the execution of the plates, I may venture to speak more unreservedly, as there is less pre-

sumption in expressing my opinion of them, than of my own labours. I may conscientiously affirm, that I have spared no expense in rendering them deserving of the increased patronage which this publication has received; for both in this work, and in my History of Westminster Abbey, pecuniary emolument has ever been with me a secondary consideration, when put into competition with my character as an artist. I have therefore, out of justice to myself, as well as to my subscribers, been solicitous to employ able engravers. Nor do I regret having extended my original intentions as to the expenses attending the publication, for I find that liberality, in this respect, has proved, ultimately, the best policy, even with regard to profit, and has certainly very materially enhanced the character of this work. To those gentlemen who have thus assisted me, I here beg leave to return thanks for their assiduity and attention, and for those brilliant and beautiful specimens of their art with which they have enriched these volumes, which may fairly challenge any other publication of similar extent and upon the same scale.

There are likewise many other individuals to whom I owe grateful acknowledgments for sketches, loans of drawings, the communication of valuable information, and other assistance. Amongst these the proprietors of a large portion of the mansions deserve my sincere thanks for the numerous courtesies received at their hands, and for the readiness with which they have invariably supplied such particulars as I have solicited. To J. Steuart, Esq., of Dalguise House, Perthshire, and R. Morrison, Esq., of Bray, Ireland, architect, I am likewise greatly indebted; to the former, for many beautiful Scotch Views, and to the latter, for drawings of several of the noble mansions with which he has enriched our sister kingdom, and which, independently of their intrinsic excellence, are the more interesting as they have appeared in no other publication. Similar favours have also been conferred upon me by those eminent architects, W. Wilkins, Robert Smirke, jun., and J. A. Repton, Esqs. For ample assistance in points of genealogy and family history, my acknowledgments are due to Mr. T. Moule, whose intimate acquaintance with those subjects has rendered his communications of no common value. To this gentleman also belongs whatever credit may be attached to the literary department of the work; he having kindly taken upon himself this portion of the undertaking. Neither can I let the present opportunity pass, without expressing the proud and grateful sense which I entertain of the favourable opinion expressed by those Journals

that have taken notice of this Work, and I hope it will not be considered as ungrateful to many others, if I particularize the *Literary Chronicle*.

It now becomes my duty to say something respecting the *Second Series* of these Views. In its general form and plan I intend to make no alteration, but to preserve such an uniformity with the present Series, that it may be considered in every respect as a continuation of the same Work; it will, however, receive all the improvement that experience and long familiarity with the subject has suggested. In order to impart greater interest and variety to it, I purpose not to confine myself solely to exterior views of the mansion itself, but occasionally to introduce interiors; and to exhibit objects not absolutely attached to the principal edifice, although connected with, and belonging to it. In accordance with this intention, I shall give Five Plates in each Number of the New Series, but shall occasionally accompany them with Vignettes and Tail-pieces, illustrative of some building or specimen of architecture attached to the residences there noticed. These, for the most part, will consist of Entrance Gates, Lodges, Mausoleums, and Garden buildings; a rich profusion of which decorates the grounds of many fine domains, and which are worthy, from their intrinsic beauty, of being carefully delineated. Indeed it frequently happens that these structures partake more of an ornamental character than houses destined for the residence of a family; and display richer embellishment, and more classical taste in design than the Mansion itself. The Interior Views will constitute another novel and interesting feature in the work: in this respect there is a wide field for the draughtsman; for the residences of our nobility and opulent gentry not only abound with splendid examples of interior ornament and architectural splendour, but such subjects, with a very few exceptions, have not, until within a few years, been delineated. Among these will be found, magnificent Vestibules, Staircases, Saloons, Galleries, Libraries, Chapels, &c.; which, being comparatively secluded from public gaze, and inaccessible to public curiosity, are not familiarly known even to those who may have occasionally visited them. The effect of many of these apartments is impressively striking and grand, as well in respect to their architectural decorations and design, as the noble works of art with which they are graced. It is to be hoped, therefore, that this innovation will contribute greatly to increase the interest of the work. As specimens of the manner in which these Interior Views will be delineated and executed, I refer to the First Number, which

will contain the Entrance Hall and Oratory at Fonthill Abbey. In such subjects the utmost care will be taken to exhibit them with all the accuracy and precision which their various and minute details require.

In order to facilitate the execution of this part of my plan, I now take the opportunity of inviting those professional gentlemen who may be disposed to yield it encouragement, to aid me by the loan of drawings and designs, or supplying such information as may be in their possession.

It may not be irrelevant to observe, should any doubt be entertained, or any objection started as to either the propriety or the prudence of extending this publication beyond its original limits, that I should perhaps hardly have protracted my labours, had I not received so many flattering invitations from numerous quarters to prosecute them, it being in my power to do so without acting in the least dishonourably towards those subscribers who have so liberally patronized the present Series, and whose kindness, in fact, has stimulated my ambition, and flattered it with the expectation of continued success. May I add, that personal feelings have not been entirely without their influence, but that the pleasure I have derived from my employment, and my increased attachment to art—if not increased ability, have induced me to yield to the solicitations thus flatteringly expressed. The fickleness of authors, like that of lovers, is proverbial, and it is to be hoped even still more venial; lest, however, I should a second time be tempted to exceed my purposed boundary, I shall not restrict my New Series to any specific number of volumes, but leave myself perfectly at liberty either to protract or accelerate the termination of the work as circumstances may render eligible, or inclination may prompt. It will, however, at the conclusion of any volume, be at the option of the Subscriber either to proceed along with me, or to abandon me; each volume, in a work of this nature, being in some degree complete in itself, and having no further relation to the others, than as forming an integral portion of one greater whole. But being myself desirous to render this undertaking as complete as possible, I should have terminated it here with great reluctance, since so many noble mansions, and beautiful specimens of our domestic architecture still remain to be illustrated. Amongst these may be mentioned Fonthill Abbey, (to which the First Number of the New Series is entirely devoted) Ashridge, Chiswick, and a variety of splendid edifices not only in England but in Scotland and Ireland, several of which have never been before delineated. There are also many seats which deserve notice as being interesting on account of



the illustrious characters who have formerly occupied, or who still inhabit them. In selecting these, Abbotsford, the residence of Sir Walter Scott, Bart., has not been forgotten. It may perhaps be found expedient to recur to some of those subjects which have already been noticed, in order to illustrate them more copiously, or in some instances to exhibit important alterations that may have taken place since the former drawing was made.

Uniform with this work, both as to size, and the execution of its embellishments, I shall at the same time commence another, illustrative of our Ancient Ecclesiastical Architecture, as displayed in Collegiate and Parochial Churches. Many Drawings have been already prepared by me, and a considerable number of the Plates are in great forwardness; so that I may safely promise, that the one undertaking will not interfere with or retard the other. The plates will be engraved by the Messrs. Le Keux, or under their immediate inspection; and, aided by the powerful co-operation of such talents, I trust I shall produce a work highly interesting and gratifying, as well to the student of our national antiquities, as to the admirers of the fine arts in general. The success of my 'History of Westminster Abbey,' and the encomiums it has received, in some degree warrant a confidence that might else appear presumptuous. Truly grateful for the notice and the approbation which have been bestowed upon my past labours, I appeal to them as an earnest of my future undertakings, and trust that I shall never forfeit that judicious praise which it has been my greatest pleasure to have obtained, and which it will henceforth prove my highest pride to merit and to retain.

JOHN PRESTON NEALE.

Bennet Street, Blackfriars,  
Jan. 12, 1824.

*This volume is made up of selections,  
from six volumes, classified: of Roman,  
or the horizontal style of Architecture,  
as opposed to the "Gothic" perpendicular.*

# VIEWS

## OF

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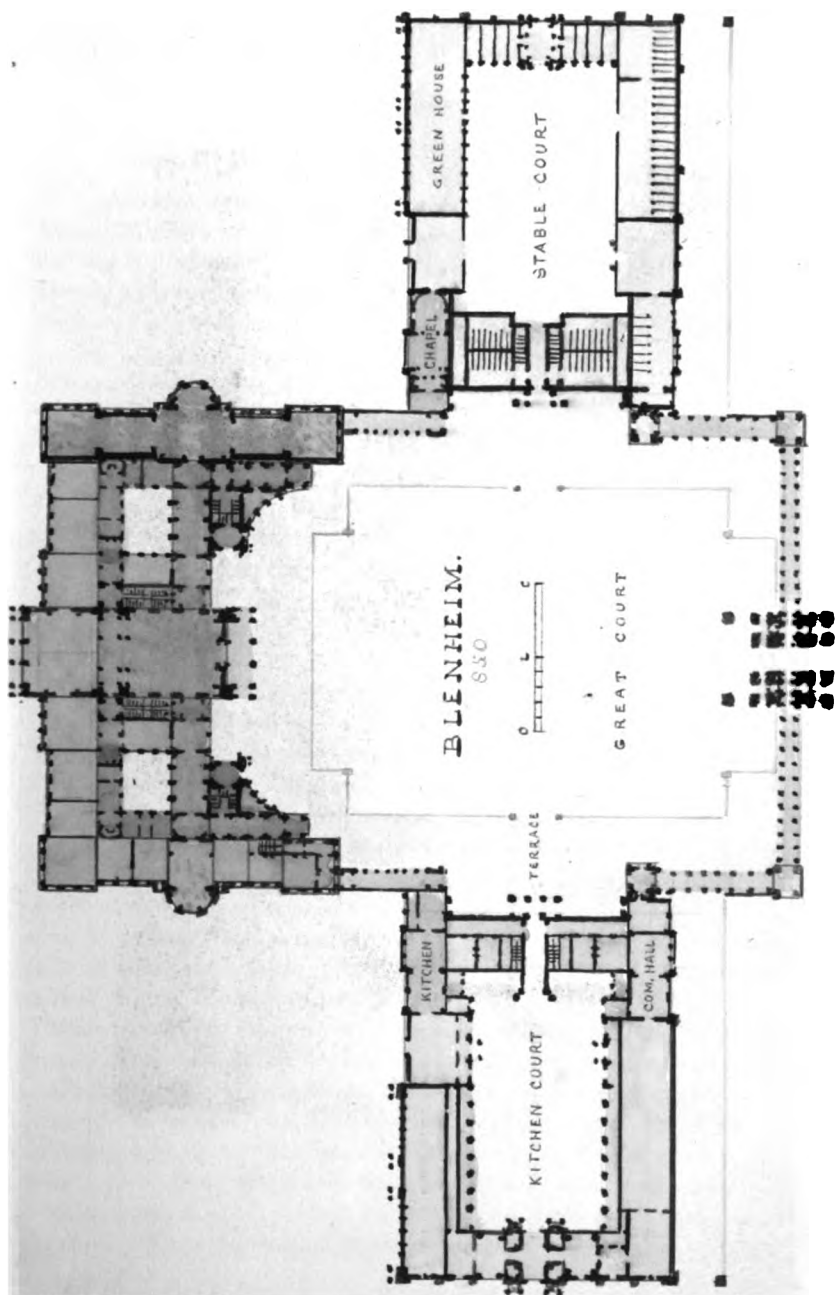


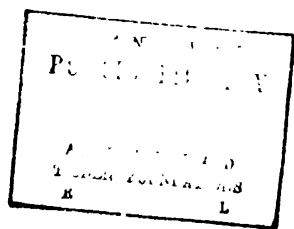
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To perpetuate the memory of the military services of the illustrious John Churchill, Duke of Marlborough, the royal Manor of Woodstock, with the demeane, comprising the Hundred of Wootton, was granted by Queen Anne to him and his heirs for ever, to be held by Grand Serjeanty; the terms of which tenure are, that annually, the Duke or his successors in the title, shall present to the Queen, or her heirs, at the Castle of Windsor, a standard of France, on August the 2nd,\* being the anniversary of the day on which the battle of Hochstet was fought, near the Village of Blenheim, on the banks of the Danube, in 1704, where a most glorious and complete victory was obtained over the French and Bavarians. This grant was confirmed by act of parliament passed on the 14th March, 1705; and half a million of money was voted by the House of Commons for the completion of the Palace, which took place in 1715, one year after the death of the Queen.

This noble monument of national munificence, was erected from the designs of Sir John Vanbrugh, who has produced a most magnificent result, highly flattering to our national pride, which is considerably raised by a contemplation of this superb Temple of British Victory. It is situated about half a mile from the town of Woodstock, and about eight miles from the University of Oxford. The general plan of the House consists of an oblong grand centre edifice connected by Colonnades to two projecting quadrangular wings, which on the principal front form the three sides of a great court, inclosed by iron palisades, the whole building being in extreme length 850 feet, and covering seven acres of ground. The wings are appropriated to the offices; each contains an open court; that on the north-east is called the Kitchen Court, and on the south-west is the Stable Court.

The principal Front stands north-west, opposite to which is the Park, intersected in a direct line by the Bridge, and a long avenue terminating at Ditchley Gate: other entrances to the Park and Grounds, are Wootton Gate, the Triumphal Gate, Hensington Gate, Eagle Gate, Bladon Gate; entrances at Long Acre Bridge, and Handborough Bridge, Combe Green Gate, Combe Gate, Stonesfield Gate, and Gorrel Gate, which occur in a circumference of about thirteen miles. On the south-east are the Gardens and Pleasure Grounds, intersected by the windings of the river

\* The anniversary of this victory, by the change of the style, now falls on the 15th of August.

Glyme; the Gardens on the east, and various Plantations on the west side of the river. The Park, including the Gardens, contains 2,700 acres, a ride of about four miles in circuit is formed within the outer boundary.

The usual approach to this magnificent residence is by the Triumphal Gate, at Woodstock, consisting of a spacious centre arch and two posterns, having its entablature supported by double detached columns raised on pedestals, bearing on the exterior this inscription :

PORTA HÆC EXTRUCTA EST ANNO POST OBITVM ILLVSTRISSIMI JOHANNIS DVCIS DE MARLBOROVGH JVSSV ATQVE AVSPICIIS SARAE CONJVGIS DILECTISSIMAE CVI TESTAMENTO COMMENDAVIT OPERA QVIBVS VLTIMAM IPSE MANVM NON IMPOSVERAT . QVANTA FVERINT DUCIS IN REMPVBLICAM MERITA INGRESSO TIBI PLVRIBV5 DICET COLVMNA QVAM OPTIMAE CONJVGIS PIETAS PONI VOLVIT VT PERENNE ESSET IPSIV5 GLORIAE SVÆQVE DILECTIONIS MONVMENTVM.

A. D. MDCCXXIII.

On the opposite side of the Gate within the Park is the following translation :

THIS GATE WAS BUILT THE YEAR AFTER THE DEATH OF THE MOST ILLVSTRIQVS JOHN DVKE OF MARLBOROVGH BY ORDER OF SARAH, HIS MOST BELOVED WIFE, TO WHOM HE LEFT THE SOLE DIRECTION OF THE MANY THINGS THAT REMAINED VNFINISHED OF THIS FABRIC. THE SERVICES OF THIS GREAT MAN TO HIS COVNTREY THE PILLAR WILL TELL YOY, WHICH THE DVCHESS HAS ERECTED FOR A LASTING MONVMENT OF HIS GLORY AND HER AFFECTION TO HIM.

MDCCXXIII.

The scene presented, on entering the Park from this Gate, is one of striking grandeur. The House is here seen in an oblique point of view, and its architecture is from hence displayed to the greatest advantage; the attention is strongly arrested by the combination of objects that form this most delightful landscape, including, in one view, the Palace, the valley, lake and bridge, amidst plantations of varied tints, and, rising above the trees, the column and statue.

“ Here spreads the lawn, high-crown'd with wood,  
Here slopes the vale, there twines the flood  
In many a crystal maze.”

At a small distance from this Gate, on the right, is the remarkable echo, described by Dr. Plott, in his Natural History of Oxfordshire, but its powers of repetition have been much diminished since the demolition of the ancient royal palace, which stood on the brow of the opposite hill beyond the river. This palace, a magnificent and extensive structure, had been the residence of several of our monarchs, from the time of Henry I. to Charles I. It was not entirely destroyed until 1723, after Blenheim was built and completed: when two sycamore trees

were planted to mark its site. A broad open road conducts from the Triumphal Gate towards the Mansion, and falls into the *Mall* leading from Hensington Gate to the eastern entrance, which is composed of Tuscan pyramidal pilasters, resting on balls and plain pedestals, inclosing a handsome arch; the recesses containing statues, and the wreaths over them are of modern introduction; the vases above the entablature were removed from another part of the building. This Entrance, as a characteristic specimen, is represented in the Title to our Fifth Volume. Through the arch we enter the north-east quadrangle. In this is the Theatre, decorated with much taste; the stage is large, and furnished with a requisite change of scenes, the audience part is capable of containing 200 persons, exclusive of the boxes. It was originally a greenhouse. Crossing the quadrangle, which is surrounded by a colonnade, another arch leads to

#### THE GRAND FRONT, N. W. *Plate 1.*

Sir John Vanbrugh has been accused, and perhaps not unjustly, of caprice in his architectural designs, which were generally heavy and unclassical; his genius was seldom employed upon a scale sufficiently extensive to display his vast powers. Blenheim afforded that opportunity; and in this, his best work, he has succeeded in producing an architectural effect every way worthy of the object upon which he was employed. Modern critics have pronounced a decision upon its merits in direct contradiction to the sarcasms and censures of his contemporaries, who it is possible might envy the rival talents of the Poet.

In the great length of front which is occupied by this triumphal edifice, the architect has judiciously broken the lines by an exuberant variety of design, and by the frequent introduction of pyramidal attics, has contrived to lighten the general appearance without detracting from its dignity.

Immediately in the centre rises a majestic Portico of the Corinthian order, having the apex of the pediment surmounted by a statue of Minerva, and its tympanum sculptured with the armorial insignia of the illustrious John Churchill, amidst a rich profusion of military weapons, standards, &c.; the motto *Fiel Pero Dediachado*; the frieze is plain; at each extremity of the steps ascending to the Hall are pedestals bearing military trophies between sphinxes; the principal division of the building to which the Portico is attached, is carried out on each side by Corinthian pilasters, supporting their entablature and balustrade; rising above this centre compartment is an attic, composed of a series of piers and windows, and terminating in a second receding pediment, finished with a ball or mound, against which are placed reclining captives.

From this division of the building the front projects a few feet, and expands in a gentle curve masking the rectangles of the main edifice; this is composed of a range of Doric pilasters, with their appropriate architrave; at each corner of the main building, containing the state



apartments, is a square massive Tower of two stories in height, horizontally striped with deep indents, above which is a very bold scroll cornice, sustaining an attic with pedestal divisions and angular buttresses, having a castellated appearance. From each of the Towers on the Grand Front a projecting Terrace, with an Arcade, connects the lateral portions of the building with the centre, and forming the three sides of a large Court, 348 feet square, entered from the middle of each wing by a noble arch, flanked by rusticated piers, each bearing the British Lion grasping the Gallic Cock.

The Wings are of regular architecture, and correspond with each other, and in grandeur of design with the other portions of the edifice. On the Front they shew three divisions by pilasters, over the centre of which is a pediment.

The approach from the Ditchley Gate to this Grand Front is immediately directed by a vast avenue more than two miles in length, and on a considerable eminence, on the opposite side of the lake, where the vista commences, rises the column of Victory.

#### THE GARDEN FRONT, S. E. *Plate 2.*

Presents almost the same superb display of architectural grandeur with the carriage front. It extends 348 feet in five grand divisions; the centre, containing the saloon, is entered by a noble Corinthian Portico, crowned by a pedestal, bearing this inscription :

EUROPE HEC VINDEX GENIO DECORA ALTA BRITANNO.

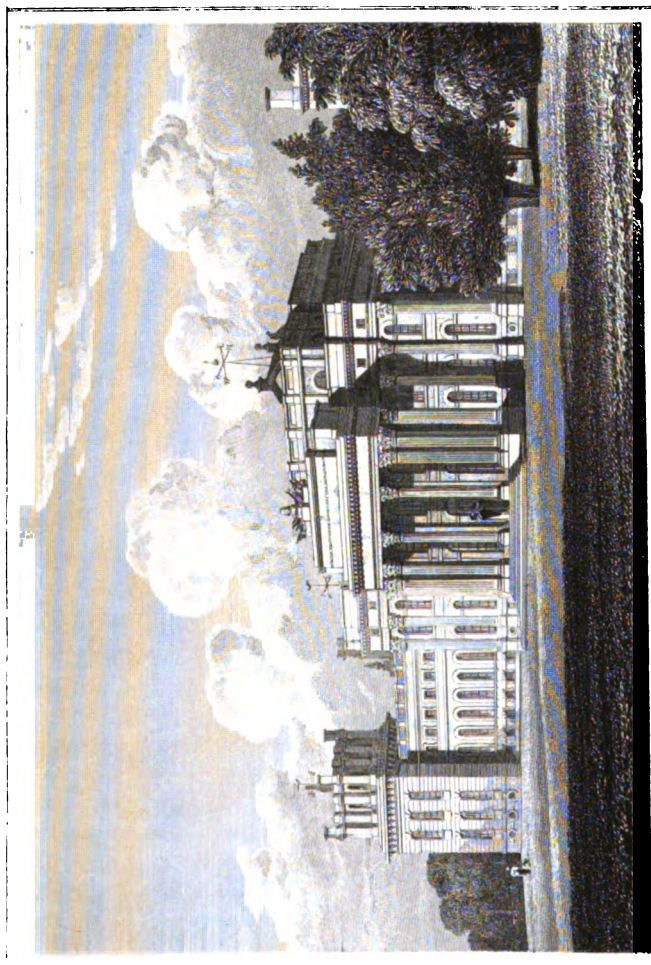
above which is now placed a fine colossal bust of Louis XIV., taken from the gates of Tournay, surrounded by appropriate military emblems. Upon this pedestal it was originally intended to have fixed an equestrian statue of the first Duke of Marlborough. Above the centre edifice rises an attic, with piers, cornices, &c. From this magnificent centre is a range of building slightly receding, having circular headed windows, between which are Corinthian pilasters and square lights in the frieze; at the extremities are massive towers as before described. This front opens to a beautiful lawn, backed by scenery of the most appropriate description, where nature has been embellished with the utmost success.

Near the eastern angle of the House is a commodicus observatory, erected by the late Duke, and furnished with astronomical apparatus by Ramsden. Another corresponding observatory is at the western angle.

The contrivance, uniformity, and grand effect of the whole official part of the arrangement, is the most admired portion of the interior of the building; the stairs are many and ample; in short, the communications from and to every point are ready, free, and unembarrassed.

#### THE GREAT HALL

Is entered from the portico on the principal front, and rises to the height of sixty-seven feet, having its lofty ceiling supported by fluted



Engraved by Butler

PLATE II

THE NEW YORK STATE  
CAPITOL BUILDING  
ALBANY, N. Y.

ALBANY, N. Y.

THE NEW YORK  
PUBLIC LIBRARY

ASTOR, LENOX AND  
TILDEN FOUNDATIONS

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Corinthian columns, between which, smaller columns of the same order support an arched corridor leading to the saloon opposite the entrance. On the key-stone of the arch is the royal arms, with figures of Victory, and palm branches enclosing the crown; and over the doorcase is the bust of John, Duke of Marlborough. The ceiling of the Hall was painted by Sir James Thornhill, and represents Victory pointing to a plan of the battle of Blenheim, and crowning the Duke, who is in Roman costume. A gallery of communication extends from each side of the building. In this gallery are portraits of Queen Anne, by *Sir Peter Lely*; and of Clara Eugenia, Infanta of Spain; a large collection of family portraits occupy the same gallery.

In niches, near the angles of the Hall, are bronze statues of the Venus de Medicis, and the Dancing Faun, cast from the originals, at Florence, by *M. Soldani Benzi*, in 1711.

The colonnades on each side contain marble *termini*. On a black marble slab stands a fine antique statue of Diana and a hound. Opposite, on a similar slab, is a beautiful vase, with figures in *relievo*, representing a nuptial ceremony, from the antique: over the grand staircase is a large picture of Charles, Duke of Marlborough, and family, by *Hudson*; and, beyond the colonnade, on the other side of the Hall, is a picture of the first Duke and family, by *Closterman*. On the right is a wind dial, and opposite, a clock by *Des Granges*.

#### THE BOW-WINDOW ROOM.

The ceiling of this room supported by Corinthian columns, is adorned with military trophies, &c. painted by *Hakewill*. The tapestry, on the right of entrance, represents the battle of Blenheim, with the taking of Marshal Tallard: on the left, the tapestry consists of a representation of the battle of Wynendael, in the Austrian Netherlands, fought 27th Sept. 1708. Under the pier glasses are two slabs, on each of which reclines a sleeping figure in marble: in this room besides two elegant cabinets are the following pictures:

St. Jerome—*Giorgione*.

Henrietta Maria, Queen of Charles I.—*Vandyck*.

A Head, after Annibale Caracci—*Sir Joshua Reynolds*.

The portrait of Lady Anne Churchill, by *Sir G. Kneller*, a head only.

The Assumption—*Tintoretto*, small.

A Female Head—*Rubens*.

A Madonna and Child—*Leonardo da Vinci*.

Two Wood Nymphs.

A pendant Cabinet, decorated with a Miniature Painting by *Lady Clifden*.

A Wood Nymph, an etching by the Queen of Württemberg, presented to the Duchess

of Marlborough by her when princess royal.

An Allegory—a drawing by *Cipriani*, intended as a frontispiece to the 2nd vol. of *Gemma Mariburiensis Selectæ*.

Christ and the Virgin in the Clouds—*Tintoretto*.

A Collection of Miniatures, of different sizes.

Another etching by the *Princess Royal*.

A Drawing—*Cipriani*, the subject is derived from *Pliny's Natural History*, intended as a frontispiece to the 1st vol. of the Marlborough *Gems*.

The Holy Family—*Raphael*.

### THE DUKE'S STUDY.

In this room is a collection of bronzes. Upon the chimney-piece are two antique metal jars; and, under the glass, a pair of globes, by Adams: the pictures are,

Venus and Adonis.  
The Offering of the Magi—*Carlo Dolce*.  
The Triumphal Entrance of John Duke of Marlborough into London—*Verrio*.  
A Holy Family—*Raphael*.  
A Port in Spain—*Weenins*.  
A Holy Family, supposed an original, by *Raphael*, a present from the town of Ghent.  
A Landscape—*Claude Lorraine*.

A Battle-piece—*Bourguignon*.  
St. Sebastian—*Titian*.  
St. John reading the Apocalypse.  
Time clipping Cupid's Wings—*Vandyck*.  
Virgin and Child—*Solimene*.  
Sarah Duchess of Marlborough—*Kneller*.  
Virgin and Child—*Correggio*.  
Interior of a Church—*Neefs*.  
A Sleeping Venus and Satyr—*Rubens*.

### THE EAST DRAWING-ROOM.

The ceiling, an oval dome, is light and simple; and the chimney-piece composed of rich veined marble, very elegant; the pictures in this room are of the finest description.

A View of Venice—*Canaletti*.  
Rape of Proserpine—*Rubens*.  
View of Venice—*Canaletti*.  
A Holy Family—*F. Mola*.  
View of Venice—*Canaletti*.  
Villiers Duke of Buckingham—*Vandyck*.  
The Duchess of Buckingham and her Children—*Vandyck*.  
Henry Rich, Earl of Holland—*Mytens*.  
King William III.—*Sir G. Kneller*.  
A Landscape—*Gaspard Poussin*.  
Cattle—*Rosa da Trioli*.  
The Circumcision—*Rembrandt*.  
A Fête Champêtre—*Pater*.  
Catharine Lady Chesterfield—*Vandyck*.  
A Landscape—*Paul Bril*.  
Four Small Landscapes—*Peter Tillemans*.  
A Bacchanalian Piece—*Vandyck*.

Mary, Duchess of Richmond, with a little Girl presenting her a pair of gloves—*Vandyck*.  
Two Heads of young Women—*Paul Veronese*.  
Mary, Duchess of Richmond—*Vandyck*.  
Jesus Christ—*Carlo Dolce*.  
St. John—*Ditto*.  
A View of Venice—*Canaletti*.  
A Head—*Holbein*.  
Lady Anne Churchill—*Kneller*.  
A Head—*Titian*.  
A Landscape—*Claude Lorraine*.  
Cattle and Figures—*Bamboccio*.  
An Angel—*Correggio*, small.  
Prince Eugene, supposed by *Sir Godfrey Kneller*.

### THE GRAND CABINET

Commands remarkably fine views of the beautiful scenery to the south and east; the ceiling and hangings of this apartment are of the richest description; the chimney-piece is composed of dark marble, with sculptured ornaments in relief, of white marble: upon it stand two very curious jars between bronze statues of the listening slave and crouching Venus: the paintings are

The Holy Family—*Rubens*.  
A Madonna, surrounded by Angels—*Carlo Maratti*.  
The Offering of the Magi—*Rubens*.  
Christ blessing the Children—*ditto*.  
The Roman Daughter—*ditto*.  
The Return from Egypt—*ditto*.  
Lots departure out of Sodom—*ditto*.

*This picture was presented to the Duke of Marlborough, by the City of Antwerp.*

A portrait of Paracelsus—*Rubens*.  
The Miraculous Conception; the head of the Virgin is here encircled with stars—*Carlo Dolce*.  
Dorothea, the favourite mistress of Raphael—*Raphael*.  
Portrait of Rubens—*ditto*.  
Pope Gregory, and a female Penitent bearing a palm-branch—*Titian*.  
The Holy Family—*Ludovico Caracci*.

## THE LITTLE DRAWING-ROOM.

The hangings of this room are finely relieved by gold mouldings. The chimney-piece is of white marble, with a boldly sculptured head in the centre: on each side are large elegant gilt branches; the paintings are,

Isaac blessing Jacob—*Rembrandt*.  
The Virgin and Child, St. John and St. Nicholas—*Raphael*.

*This picture, an undoubted original, formerly belonged to the Capella degli Anselmi, at Perugia: it was purchased in 1768.*

A Chiaro-scuro, from an antique gem—*Rebecca*.

Catharine de' Medici—*Rubens*.

Ester and Ahasuerus—*Paul Veronese*.

Helena Forman, the Wife of Rubens, habited as an Archduchess—*Rubens*.

A View of Dort, Travellers refreshing at an Alehouse-door—*Cuyp*.

A Landscape—*Rysdael*.

Two Monkeys habited as Monks—*Teniers*.

Dutch Peasants playing at Cards—*Ditto*.

A Landscape—*Vanderneer*.

A broad Day-break—*Vanderneer*.

Christ and the Virgin; a Monk paying Adoration—*Annibale Caracci*.

Two small Landscapes and figures—*Ferg*.

A beautiful little Landscape and figures—*Wouwermans*.

The Rape of the Sabines—*Pietro da Cortona*.

The Woman taken in Adultery—*Rembrandt*.

A Conversation Piece—*Ostade*.

An Old Woman at her Spinning-Wheel, her Husband warning himself—*Teniers*.

A Landscape—*Gasper Poussin*.

A Landscape—*D. Teniers*.

A Conversation-piece, highly finished—*Gonzales*.

A Small Landscape—*Wouwermans*.

## THE GREAT DRAWING-ROOM.

This apartment is hung with deep crimson cloth. In the centre of the chimney-piece is a fine *alto relievo*, representing the Marriage of Cupid and Psyche, from the antique; Tryphon was the sculptor of the original: over it are two bronze statues of Centaurs, and two vases of Derbyshire spar: there are also in the room, small figures of Cupids, and a fine bust of the present Duke of Marlborough. The pictures are,

Lord Strafford and his secretary — *Vandyck*.

A family groupe of the late Duke of Marlborough, his Duchess and six Children, viz. Ladies Caroline, Elizabeth, Charlotte, and Anne Spencer, the present Duke, and Lord Henry Spencer—*Sir Joshua Reynolds*.

*Seven hundred guineas were paid for this picture.*

Two Beggar Boys—*Murillo*.

Philip II. of Spain—*Titian*.

A whole length portrait of Henrietta Maria, Queen of Charles I.—*Vandyck*.

A Portrait of himself, with his wife and family, by *Rubens*, presented to John,

Duke of Marlborough, by the City of Brussels.

King Charles I.—*Vandyck*.

Perseus and Andromeda—*Rubens*.

Three Beggar Boys—*Murillo*.

The Annunciation—*Correggio*.

The Holy Family—*Rubens*.

Death of the Virgin—*Guido*.

Virgin and Child—*Vandyck*.

*Ditto*—*Rubens*.

The Offering of the Kings—*Rubens*.

King Charles I. on horseback, his helmet supported by Sir Thomas Morton—*Vandyck*.

Mrs. Morton and Mrs. Killigrew in one picture—*Sir P. Lely*.

## THE DINING-ROOM.

A large and lofty apartment, panelled and painted white: over the chimney-piece is a handsome Time-piece, supported by a bronze elephant; the room is decorated by the following pictures:

Gertrude Duchess of Bedford—*Dance*.  
 Lady Amelia Boyce—*Phillips*.  
 Sarah Duchess Marlborough—*Sir G. Kneller*.  
 Cattle and Figures—*Castiglione*.  
 A Bacchanalian Scene—*Rubens*.  
 Venus and Adonis—*Rubens*.  
 Rubens's Three Wives as the Three Graces—*ditto*.  
 Lot and his Daughters—*Rubens*.  
*This picture, and another by the same artist, in this room, were presented to the Duke of Marlborough by the Emperor of Germany.*  
 A Battle-piece—*Wouwermans*.

*Ditto by ditto*.  
 The late Duke of Marlborough—*Reynolds*.  
 Lady Charlotte Spencer, in the character of a Gypsy, telling the fortune of her brother, Lord Henry, *Sir Joshua Reynolds*.  
 Caroline Duchess of Marlborough and Child—*Reynolds*.  
 The Rape of Europa—*Paul Veronese*.  
 Lord Charles Spencer—*Reynolds*.  
 The Marquess of Tavistock—*ditto*.  
 The Dowager Lady Pembroke—*ditto*.  
 John Duke of Bedford—*Gainsborough*.  
 Lord Charles Spencer Churchill.  
 Lord Robert Spencer—*Reynolds*.

#### THE SALOON

Is a most noble room, in form a parallelogram, rising to the whole height of the building, in the same manner as, and communicating with the Great Hall. Its base is marble; the four door-cases are also of marble, consisting of pilasters, supporting an arch with shell key-stones, within which is a smaller door-way, surmounted by the arms of the first Duke of Marlborough. On the west side of the room are two chimney-pieces: over one is an antique bust of a Roman Consul, and over the other a bust of Caracalla, also an antique: on slabs are placed a sleeping Venus and a Cleopatra. On the east side of the room are two tiers of circular headed windows; every other side, and the ceiling, is painted with scenic effect, by La Guerre; the lower part, divided into six compartments, by double columns of the composite order, fluted and decorated with draperies, fruit, and palm-branches, supporting an entablature consonant to the order. In each compartment are assemblages of different characters, representing the various nations of the world in their proper costume. 1. English, French, and Scots. In this division the portrait of the artist himself is made conspicuous, and that of the Englishman is said to represent Dean Jones, chaplain to Sarah, Duchess of Marlborough. 2. Spaniards. 3. Africans. 4. Chinese and Tartars. 5. Turks. 6. Dutch and Swedes. Over the door-cases are *bas reliefs* of angels, &c.; above the entablature, and immediately below the ceiling, are Roman *termini*, male and female, supporting oval shaped perforations; between them armour, standards, prisoners, and military trophies, Roman soldiers and banners allusive of the Duke of Marlborough's victories. The ceiling is oval, with very rich foliages, inclosing a magnificent group, representing the illustrious Duke in a Roman habit, arrested in his career of Victory by Peace and Time.

#### THE GREEN DRAWING-ROOM

Is hung with tapestry representing Victories of the Duke of Marlborough, viz., The Battle of Donawert, on the Danube, in Bavaria, fought July 3, 1704. The Battle of Lisle, fought Dec. 9, 1708, and the Siege of Lisle which took place the same year. In this part a French spy is a conspicuous figure. The Battle of Malplaquet, so called from a village situated

near the scene of action. This victory took place at Blaregues, a town of Hainault, in the Austrian Netherlands, Sept. 11, 1709: an aid-de-camp receiving orders is a prominent figure in the tapestry. On the chimney-piece is a curious clock, by *Vulliamy*; the hours are indicated round a vase, from the top of which a serpent winds, and shews the time; reclining over the vase is a figure of Contemplation; and, on each side, boys gamboling. Under the Windows are Bronzes of Fame and Mercury. There are the following pictures:

A young Knight of St. John of Jerusalem — <i>Baroccio</i> .	Figures encircled by a wreath of flowers — <i>Rothener</i> .
Meleager and Atalanta— <i>Rubens</i> .	The offering of the Magi— <i>Luca Giordano</i> .
The Adoration of the Shepherds— <i>Luca Giordano</i> .	The Holy Family— <i>Nicolo Poussin</i> .
The Madonna and Child— <i>N. Poussin</i> .	Figures, as before— <i>Rothener</i> .
	A portrait of Caroline Duchess of Marlborough— <i>Romney</i> .

#### THE STATE DRAWING-ROOM.

This is a most elegant apartment; the profusion of gilding, and size of the mirrors, give it an air of great magnificence; the chimney-piece is of white marble, in the centre is a vase, supported by Griffins; the room is hung with tapestry representing the Victories of the Hero of Blenheim, in continuation. The March to Bouchain, in August, 1711, and the Siege of Bouchain in the same year, the last and boldest enterprize of the Duke; the town was deemed impregnable, but surrendered in twenty days. In this is represented Lord Cadogan's favourite dog, that attended his master through the wars. The pictures consist of:

A portrait of George, third Duke of Marlborough, in the robes of the Order of the Garter— <i>Romney</i> .	A Fruit-piece— <i>Luca Giordano</i> . St. Laurence distributing the ornaments of the altar— <i>Il Frate Genovese</i> .
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#### THE STATE BEDCHAMBER.

The furniture and hangings of this superb chamber, are blue damask and gold; the bedstead, designed by Sir William Chambers, is composed of burnished gold fluted columns, adorned with military trophies, and supporting a dome which is surmounted by a ducal coronet; at the head are the armorial distinctions of the Duke of Marlborough richly embroidered: on the chimney-piece is a bust of Diana, between two of the labours of Hercules, viz., Killing the Hydra and the Centaurs; and on a slab under the mirror is the young demi-god recumbent, finely sculptured. The paintings are,

The Death of Seneca— <i>Luca Giordano</i> .	The burning of Troy— <i>Old Frank</i> .
A portrait of King Edward VI.— <i>Holbein</i> .	Two pieces of still life— <i>Maltese</i> .
Architecture— <i>D. Van Delen</i> .	

The collection of pictures at this magnificent residence has been recently very much increased by the addition of many that were removed from Marlborough House, London, and the whole series has been since re-arranged in the most judicious manner, under the direction and elegant taste of the present Duke.



## THE LIBRARY.

This is said to be one of the grandest rooms in Europe. It was originally intended for a Picture Gallery, and occupies the entire of the south-west front 183 feet in length. The centre takes a semicircular sweep, and at each extremity is a square in projection 35 feet, forming five distinct divisions, with three windows in each, between Doric pilasters that support the entablature: on the opposite side are three door-ways and two chimney-pieces; the rest of the room is occupied by a line of book-cases with latticed fronts, which are continued at each end; the centre door-way and the chimney-pieces are of white marble, the basement of the room of black marble: over the door is a bust of Milo Crotonensis; the chimney-pieces are elaborately worked, consisting of terms and foliage, with scroll pediments: over one is a bust of Charles, Earl of Sunderland, the collector of the books; and, over the other, a bust of Charles, Duke of Marlborough, by *Rysbrack*; upon each chimney-piece is an antique bust, one of the Emperor Adrian, the other a young female. At the upper end of the Library is a much admired white marble statue of Queen Anne very highly finished, by *Rysbrack*, she is represented in her coronation robes, and on the pedestal is this inscription:

TO THE MEMORY OF QUEEN ANNE,  
UNDER WHOSE AUSPICES  
JOHN, DUKE OF MARLBOROUGH  
CONQUERED,  
AND TO WHOSE MUNIFICENCE  
HE AND HIS POSTERITY,  
WITH GRATITUDE,  
OWE THE POSSESSION OF BLENHEIM,  
A. D. MDCCXXVI.

At the lower end is an antique bronze bust of Alexander the Great, supported on a term, designed by Sir William Chambers; and in two recesses are antique statues; one is inscribed Julia Domna, the other is a figure of Diana, with a hound; the ceiling is painted in richly bordered compartments, and over the book-cases are the following whole length portraits:

Francis, Earl of Godolphin.  
John, Duke of Montagu.  
Anne, Countess of Sunderland.  
Elizabeth, Countess of Bridgewater.  
Mary, Countess Cowper.  
The Honourable John Spencer.

King William III.  
Queen Anne.  
John, Duke of Marlborough.  
Sarah, Duchess of Marlborough.  
Charles, Duke of Marlborough.  
Elizabeth, Duchess of Marlborough.

The Library was originally collected by Charles, third Earl of Sunderland, who laid the foundation by the purchase of Mr. Hadrian Beverland's entire and very valuable collection. The whole is said to consist of 17,000 volumes, in various languages, and to be worth 30,000*l*. The cameos and intaglios of the Arundelian collection, now at Blenheim, were drawn by Cipriani and engraved by Bartolozzi for the late Duke of

**Marlborough.** An interesting list of the Ancient Classics printed upon vellum, in this Library, is here given from the "Bibliomania," by the Rev. T. F. Dibdin.

Apoll. Rhodius.....	1496	Durandus.....	1459
Augustinus, de Civ. Dei.....	<i>Spira</i> , 1470	Horatius Landini.....	1482
Aug. de Civ. Dei.....	<i>Jenson</i> , 1475	Ditto, Epist.....	1480
A. Gellius.....	<i>Rome</i> , 1469	Justinian.....	<i>Mogunt.</i> 1468
Biblia Moguntina.....	1462	Lactantius.....	<i>A. Rot.</i> 1471
Bonifacii Decretalia.....	1465	Lacian.....	<i>Florent.</i> 1496
Ciceronis Rhetorica.....	<i>Jenson</i> , 1470	Petrarca.....	<i>Spira</i> , 1470
Ditto, Epist. Fam.....	<i>Spira</i> , 1469	Plinius.....	<i>Jenson</i> , 1472
Ciceronis Officia.....	<i>Mogunt.</i> 1465	Quintilian.....	<i>Campani</i> , 1470
Ditto.....	1466	Sallustius.....	<i>Spira</i> , 1470
Ditto, Tuscul. Ques.....	<i>Jenson</i> , 1472	V. Maximus.....	<i>sine anno.</i>
Clementis Const.....	<i>Mogunt.</i> 1460	Virgilius.....	<i>Spira</i> , 1470
Ditto.....	<i>Fust, sine anno.</i>		

#### THE CHAPEL.

Is situated in the south-west wing; the effect on entering this portion of the building is extremely grand; the richly bordered ceiling is supported by Corinthian pilasters. In a square recess is the altar, and over it is a painting of the Descent from the Cross, by *Jordaens*, of Antwerp: opposite to the altar is the State Gallery, elevated by Doric columns. It is hung with crimson velvet, fringed with gold: over the chimney-piece is a curious painting on black marble, by *Alessandro Veronese*. But every object in the Chapel is rendered of minor importance to the gigantic monument of the Duke of Marlborough, by *Rysbrach*, which occupies nearly the whole of one side. It comprises colossal statues of the first Duke and Duchess, and their two sons, attended by Fame and History, the latter of which appears to have inscribed on a tablet,

TO THE MEMORY  
OF JOHN, DUKE OF MARLBOROUGH, AND  
HIS TWO SONS,  
HIS DUCHESS HAS ERECTED  
THIS MONUMENT  
IN THE YEAR OF CHRIST MDCCXXXIII.

On the base is a *basso relievo*, representing the capture of Marshal Tallard, at the battle of Blenheim: this monument is splendid, but is certainly much out of proportion to the situation it is destined to occupy. His Grace died at Windsor, on June 16, 1722; and, on August 9 ensuing, after lying in state at Marlborough House, his corpse was, with very great magnificence, interred in Westminster Abbey, from whence, upon the death of his Duchess, it was afterwards removed to the vault under this Chapel.

#### THE TITIAN ROOM.

Is situated near the Theatre; the collection of pictures by Titian, with which it is adorned, was presented to John, Duke of Marlborough, by Victor Amadeus, King of Sardinia. They are painted on leather, and all the figures are of colossal size, consisting of the following series:

Mars and Venus.  
Cupid and Psyche.  
Apollo and Daphne.  
Hercules and Dejanira.

Vulcan and Ceres.  
Bacchus and Ariadne.  
Jupiter, Juno, and Io.  
Neptune and Amphitrite.

This room concludes the apartments on view in the House.

The China Gallery is the next object of attention. It is situated near the Home Lodge, and is separated from the Park by iron palisades. It was erected and adapted for the reception of the antique and curious specimens of porcelain, now deposited here, about the year 1796: the collection was principally formed by Mr. Spalding, who presented it to the Duke of Marlborough, with a desire that it should ever be annexed, as an heir-loom to the family. The Gallery is built in the form of a cross, and contains five apartments; the centre one circular, lighted by a dome; the walls are divided by pilasters, and covered with choice pieces of rare China: a pyramidal case in the centre, is also adapted to contain many specimens of singular value; the other rooms are octagonal, lighted from the ceiling, with the porcelain displayed between the pilasters that support them: here are examples of the presumed earliest state of the art; amongst other varieties, are many of the choicest pieces of the old blue and white, and pale japan, brown edge, much esteemed by the curious: together, with the antique *bleu celeste* and deep purple. Among many other articles deserving attention are a pair of small bottles, once the property of Queen Anne; a large japan tea-pot, a present from Louis XIV. to the Duke of Richelieu. Two smaller ones, from the collection of the Duke of Orleans, father to Egalité; some pieces from the late Princess Amelia's cabinet; many from the Portland Museum, and from the collection of the Duke d'Aumont, at Paris; a singular piece from the Duke of Argyll's curiosities, in the time of George II.; several articles from the celebrated Duchess of Kingston's, from Selima, Countess of Huntingdon's, from M. Calonne's and M. Beaumarchais' collections. Five ornaments presented by a Nabob to a Governor of Bengal, in the time of King William III., possess uncommon beauty; a large white tea-pot, once in the possession of Oliver Cromwell, will be deemed a curiosity. Two pieces of Jasper China, resembling shells, remarkably beautiful and rare; several of that scarce description called honeycomb, and many specimens considered unique in their kind. An adjoining room, near the entrance of the Gallery, is filled with scarce specimens of Roman pottery and old earthenware; but, one of the most singular curiosities is a small piece representing a fish, brought from Athens, and supposed to be coeval with that Republic. In this room likewise, is a select collection of the finest old black and gold wooden japan, and a numerous assortment of copper enamels of the black and white kind, very ancient; the subjects represented are both sacred and profane. The whole presents an additional attraction to visitors, but most particularly to the amateurs of this beautiful and pleasing manufacture.

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NORTH EAST VIEW OF BLENHEIM. *Plate 3.*

The entrance to the Gardens is near the east gate, from which point is obtained a very fine view of the north-eastern front of the House; before it spreads an ample lawn, bounded by clumps of evergreens, interspersed with flowers and shrubs, and broken by a few scattered trees: a gravel-walk from this entrance winds amidst the plantations. The present Duke of Marlborough has recently indulged his refined and highly cultivated taste, united with his acknowledged skill, in a new disposition of these beautiful gardens, upon a very grand scale, which is at present only in part proceeded in. His Grace has removed, at an immense expense, a vast collection of American plants from his seat at White Knights, and under his direction the grounds promise speedily to assume an aspect that will be unrivalled in Europe. The walk leads to a *Temple* of the Corinthian order. It is in a sequestered spot, and bears a medallion of his late Majesty, with the following inscription on a marble tablet:

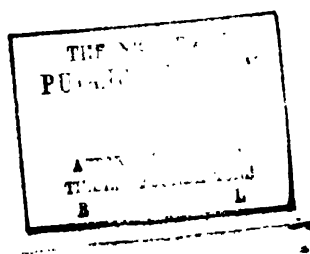
DEO MAXIMO CONSERVATORI,  
ET PROVIDENTIÆ DIVINÆ  
OB RECUPERATAM GEORGII TERTII  
REGIS OPTIMI, PIENTISSIMI SALUTEM  
HOC MARMOR  
GEORGIUS DUX MARLBURIENSIS  
EXPLETO DESIDERIO, VOTIQUE COMPOS  
IN ALIQUOD GRATI ANIMI TESTIMONIUM,  
LÆTUS, LUBENSQUE DEDICAVIT  
ANNO SALUTIS HUMANÆ  
MDCCLXXXIX.

From this Temple the path is embosomed in trees, and near an ornamental Tripod, the walk diverges towards *The Aviary*, designed by Hakewill, containing an extensive collection of gold and silver pheasants, curious doves, and other birds both native and foreign. Every interstice of the shrubbery in which it is enveloped in proper season is replenished with orange, lemon, and other exotic trees: near the south-east angle the path winds through a very thick and shady grove: on emerging from which, the Palladian Gate of the *Kitchen-Garden* is seen; the walls of this garden are fourteen feet high, judiciously concealed by plantations of laurels and other shrubs; they enclose about eight acres of ground, replete with every necessary article for the table: in the north-west angle is the *Conservatory*. The path now takes its course through a most rural and animated spot, called *the Sheep Walk*, half a mile in length, which is frequently covered with more than a thousand sheep. From an open Grove on the right is obtained a fine view of the south-west front of the House in perspective; and in other direc-

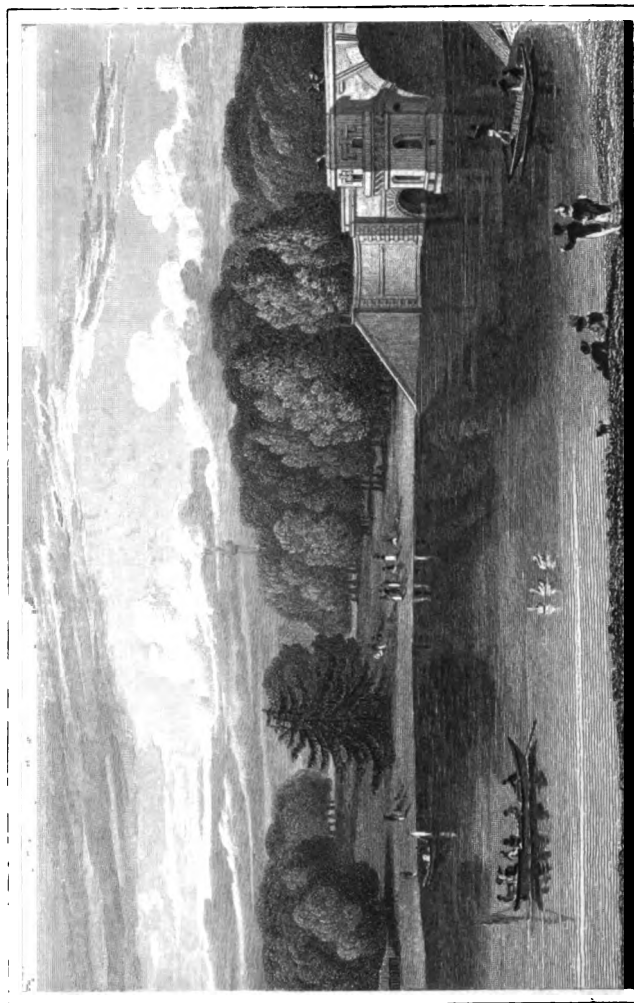
tions are seen Beckley Hill over the woods at Witham; in a fine open country, Easnam Tower, backed by the distant White Horse Hills, appears, on the opposite side of the river. The spire of Handborough Church rises from a deep wood: near this point of the route is the *Shepherd's Cot*, composed of rough timber, and thatched; it is shaded in front by horse-chesnut trees. The ancient tower of Bladon Church, with the village partially concealed by woods, is a fine object from this sequestered spot; and, in another part, the lofty spire of Kidlington; the distant hills of Buckinghamshire, amongst which, Ashridge, the seat of the Earl of Bridgewater, may be discerned from the eminence on a clear day. The path now descends to a vale embellished by groups of acacia, cedar, poplar, chesnut, and beech, which decorate the declivity down to the river; and crossing the bridge, is seen *the grand Cascade* at a short distance, the water seems to flow out of the deep wood that bounds the head, and descends from rock to rock with a deafening roar, while the beautiful reach below appears with a variety of charms.

——— " Silent awhile and smooth  
The current glides, till with an headlong force,  
Broke and disordered, down the steep it falls  
In loud cascades; the silver sparkling foam  
Glitters reluctant in the dancing ray." — *Blenheim, a Poem, 1727.*

*The New Garden* is not extensive, but has its peculiar beauties and attractions: following the course of the river, the next object of notice is a Mineral Spring, called *New found Well*, said to possess very active virtues; it is of the chalybeate kind: from a pedestal supporting a vase, the water flows into an antique bason, charged with numerous figures, in *alto relievo*, from which it descends by the mouths of two lions, and ultimately joins the river. At a short distance, in a recessed dell, is *The Fountain*, consisting of a capacious basin, ornamented with a fine piece of sculpture, the last work of the Cavalier *Bernini*. It is a copy from the magnificent fountain erected by command of Pope Innocent X. in the Piazza Navona, at Rome; and was presented by the Spanish Ambassador at the Papal court, to John, Duke of Marlborough; the base has the appearance of a rock and cavern, from which issue a lion and sea-horse, the attributes of Africa and Europe. — On the four extremities of the rock are river gods, finely sculptured in white marble, representing the Danube, the Nile, La Plata, and the Ganges, the four principal rivers of the different quarters of the globe, with their classical attributes. Above these rises an obelisk, on the pedestal of which are inscriptions in Latin, Greek, Italian, and Spanish. The Latin inscription is as follows:







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THE LITTLE BOOK

View of the city, showing the bridge, the river, and the city.

THE LITTLE BOOK

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Ad Innocentium XI. Summum Pontificem  
 Pro Carolo II. Hispaniarum Rege  
 Exceles. D. D. Gaspar De Haro et Guzman  
 Murchio de Carpio et Helicheo Orator.  
 Ad Typum Molis . in Agionali Foro erecte.  
 Ab Equite Bernino Opus hoc extrui  
 Jussit eodem dirigente qui interim  
 Dum perficeretur defunctus  
 Hoc posthumo partu: Inexhaustam  
 Mentis Foecunditatem clausit  
 Anno D. M.D.C.L.XXX.I.

On the base are the Papal arms, and the arms of Spain; the whole is considered to bear a close resemblance to the original by the same artist.

From hence the path meanders to the top of an eminence commanding a fine view of the Park; and, winding to the right, the scene is continually changing. The House becomes a striking object. Further on, the Chiltern Hills bound the prospect. Turning towards the *Iron Bridge*, stands the *Listening Slave*, a fine cast, in bronze, by Benzi, from the antique, called L'Arottino. At a short distance commences the *Terrace*, rising from the brink of the water, and interspersed with beautiful clumps. A little to the right is another cast in bronze, by Benzi, of *The Roman Wrestlers*, from the antique: on the summit of the acclivity stands a Temple of the Ionic order: on the pediment, supported by four columns, is this dedication,

ΑΡΤΕΜΙΑΙ,  
 ΑΓΡΙΑΙ-ΙΑΔΙ  
 ΟΡΕΣΤΙΑΔΙ

"To the Ionian, rural, mountain-ranging Diana:" within is a medallion, representing Hippolytus offering a garland to Diana, in bas relief, and two others; with a quotation from the Hippolytus of Euripides: a short distance from this spot finishes the tour of the gardens.

VIEW IN THE PARK, SHEWING THE BRIDGE AND COLUMN.

Plate 4.

The Park may be said to consist of one continued Ferme ornée, being stocked with cattle as well as deer, and waving not only with grass but corn. The Belt, by which it is environed, was entirely planted by the late Duke of Marlborough. The most extensive prospect is obtained from the High Lodge, once the residence of the witty but profligate Earl of Rochester, who was Ranger of Woodstock Park. It was here that he died. The eminence upon which it is seated gradually slopes to the water.

Rosamond's Well, seen on the left hand of our Plate, is situated in the side of the hill, a few paces from the edge of the lake. It is all that now remains to remind us of the celebrated beauty and mistress of Henry

II., who here was concealed in a bower by means of a curiously contrived labyrinth.

The Lake covers a space of 250 acres, and has its banks most delightfully varied, so as to present an extended aquatic scene not to be equalled in the kingdom. Our View was taken on the 13th of August, the Anniversary of the Battle of Blenheim, which day is always devoted to festivity; the Grounds and House are thrown open to the neighbouring Gentry, while the Lake is occupied by numerous pleasure vessels traversing its surface in every direction. The Bridge, over the Lake, has been mentioned as a part of the grand approach from the Ditchley Gate. It consists of one vast semicircular arch in the centre, 101 feet in diameter, springing from massive piers, besides two small arches; the abutments are curved and rusticated, and the line of parapet horizontal; the effect of this noble design is peculiarly appropriate and grand.

The beautiful piece of water, which it crosses, is principally formed by the river Glyme, which, entering the Park near Woodstock, immediately spreads itself in a broad expanse, a creek shaded by trees is called *Queen Pool*. It then flows round *Queen Elizabeth's* island, and under the Grand Bridge, beyond which is its greatest extent of surface; in the distance it seems embayed, at which point it passes under a light Iron Bridge, and then forms the Grand Cascade, with a fall of eighteen feet; from hence the Lake narrows itself, and winds in a Serpentine form, to unite itself with the river Evenlode by a steep cascade; immediately beyond the junction is a small woody island.

#### GENERAL VIEW OF BLENHEIM FROM ROSAMOND'S WELL. *Plate 5*

Immediately in front of the House, and beyond the bridge, upon a considerable eminence is the Column of Victory; a stately Doric pillar, with fluted shaft, raised on a pedestal to the height of 130 feet: this is crowned by a colossal statue of the Duke of Marlborough, in Roman costume, holding a figure of Victory in his right hand, and his left bearing the marshal's baton: this column is one of the greatest ornaments of the domain: on three sides of the pedestal, upon which it is elevated, are inscribed the acts of parliament in favour of the hero to whom it is raised, and the entail of his honours and estates on the descendants of his daughters, by which they now centre in the present family: on the side, facing the House, his character is thus delineated, which inscription is understood to have been written by the masterly pen of Lord Bolingbroke.

The Castle of BLENHEIM was founded by Queen ANNE,  
In the fourth year of her Reign,  
In the Year of the Christian Era  
One Thousand Seven Hundred and Five.

A Monument designed to perpetuate the Memory of the  
Signal Victory  
Obtained over the French and Bavarians,  
Near the Village of BLENHEIM,  
On the Banks of the Danube,



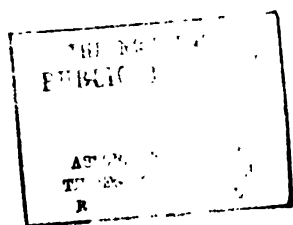
Drawn by J. Neale.

Engraved by J. Redaway.

W. L. B. P. I. H. B. I. M.  
View taken from the Victoria Harbor  
C. X. P. I. H. B. I. M.

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London: Published by W. L. B. P. I. H. B. I. M. 1861.



By JOHN Duke of MARLBOROUGH,  
 The Hero not only of his Nation, but of his Age ;  
 Whose Glory was equal in the Council and in the Field ;  
 Who by Wisdom, Justice, Candour, and Address,  
 Reconciled various, and even opposite Interests ;  
 Acquired an Influence  
 Which no Rank, no Authority, can give,  
 Nor any Force, but that of superior Virtue ;  
 Became the fixed, important Centre,  
 Which united, in one common Cause,  
 The principal States of EUROPE ;  
 Who, by military Knowledge, and irresistible Valour,  
 In a long Series of uninterrupted Triumphs,  
 Broke the Power of FRANCE,  
 When raised the highest, when exerted the most :  
 Rescued the EMPIRE from Desolation :  
 Asserted, and confirmed the Liberties of EUROPE.

" Philip, a grandson of the house of France, united to the interest, directed by the policy, supported by the arms of that crown, was placed on the throne of Spain—King William III. beheld this formidable union of two great, and once rival monarchies. At the end of a life spent in defending the liberties of Europe, he saw them in their greatest danger. He provided for their security in the most effectual manner. He took the Duke of Marlborough into his service.

" AMBASSADOR EXTRAORDINARY AND PLENIPOTENTIARY TO THE  
 STATES GENERAL OF THE UNITED PROVINCES,

" The Duke contracted several alliances, before the death of King William. He confirmed and improved these. He contracted others, after the accession of Queen Anne; and re-united the confederacy, which had been dissolved at the end of a former war, in a stricter and firmer league.

" CAPTAIN GENERAL AND COMMANDER-IN-CHIEF OF THE FORCES OF  
 GREAT BRITAIN,

" The Duke led to the field the army of the Allies. He took with surprising rapidity Venlo, Raremonde, Stevenswaert, Liege. He extended and secured the frontiers of the Dutch. The enemies, whom he found insulting at the gates of Nimeghen, were driven to seek for shelter behind their lines. He forced Bonne, Huy, Limbourg, in another campaign : he opened the communication of the Rhine, as well as the Maas : he added all the country between these rivers to his former conquests.

" The arms of France, favoured by the defection of the elector of Bavaria had penetrated into the heart of the empire. This mighty body lay exposed to immediate ruin. In that memorable crisis the Duke of Marlborough led his troops with unexampled celerity, secrecy, order, from the ocean to the Danube. He saw—he attacked, nor stopped, but to conquer the enemy. He forced the Bavarians, sustained by the French, in their strong entrenchments at Schellenberg. He passed the Danube. A second royal army, composed of the best troops of France, was sent to re-inforce the first. That of the confederates was divided. With one part of it the siege of Ingolstadt was carried on : with the other, the Duke gave battle to the united strength of France and Bavaria. On the second day of August, one thousand seven hundred and four, he gained a more glorious victory than the histories of any age can boast. The heaps of slain were dreadful proofs of his valour : a marshal of France, whole legions of French, his prisoners, proclaimed his mercy. Bavaria was subdued : Ratisbon, Augsbourg, Ulm, Memmingen, all the usurpations of the enemy were recovered. The liberty of the Diet, the peace of the Empire, were restored.

From the Danube the Duke turned his victorious arms towards the Rhine and the Moselle. Landau, Treves, Traerbach, were taken. In the course of one campaign the very nature of the war was changed. The invaders of other states were reduced to defend their own. The frontier of France was exposed in its weakest part to the efforts of the Allies.

"That he might improve this advantage, that he might push the sum of things to a speedy decision, the Duke of Marlborough led his troops early in the following year once more to the Moselle. They, whom he had saved, a few months before, neglected to second him now. They who might have been his companions in conquest, refused to join him. When he saw the generous designs he had formed frustrated by private interest, by pique, by jealousy, he returned with speed to the Maes. He returned, and fortune and victory returned with him. Liege was relieved: Huy retaken. The French, who had pressed the army of the states general with superior numbers, retired behind intrenchments which they deemed impregnable. The Duke forced these intrenchments with inconsiderable loss, on the seventh day of July, 1705. He defeated a great part of the army which defended them. The rest escaped by a precipitate retreat. If advantages proportionable to this success were not immediately obtained, let the failure be ascribed to that misfortune which attends most confederacies, a division of opinions where one alone should judge, a division of powers where one alone should command. The disappointment itself did honour to the Duke. It became the wonder of mankind how he could do so much under those restraints which had hindered him from doing more.

"Powers more absolute were given him afterwards. The increase of his powers multiplied his victories. At the opening of the next campaign, when all his army was not yet assembled, when it was hardly known that he had taken the field, the noise of his triumphs was heard over Europe. On the twelfth day of May, one thousand seven hundred and six, he attacked the French at Ramellies. In the space of two hours their whole army was put to flight. The vigour and conduct with which he improved the success were equal to those with which he gained it. Louvain, Brussels, Malines, Liere, Ghent, Oudenarde, Antwerp, Damme, Bruges, Courtray, surrendered. Ostend, Menin, Dendermond, Aeth, were taken. Brabant and Flanders were recovered. Places which had resisted the greatest generals for months, for years; provinces disputed for ages, were the conquests of a Summer.

"Nor was the Duke content to triumph alone. Solicitous for the general interest, his care extended to the remotest scenes of the war. He chose to lessen his own army, that he might enable the leaders of other armies to conquer. To this must be ascribed, that Turin was relieved, the Duke of Savoy reinstated, the French driven with confusion out of Italy.

"These victories gave the confederates an opportunity of carrying the war on every side into the dominions of France, but she continued to enjoy a kind of peaceful neutrality in Germany. From Italy, she was once alarmed, and had no more to fear. The entire reduction of this power, whose ambition had caused, whose strength supported the war, seemed reserved to him alone, who had so triumphantly begun the glorious work.

"The barrier of France, on the side of the low countries, had been forming for more than half a century. What art, power, expense, could do, had been done, to render it impenetrable. Yet here she was most exposed: for here the Duke of Marlborough threatened to attack her.

"To cover what they had gained by surprise, or had been yielded to them by treachery, the French marched to the banks of the Schelde. At their head were the princes of the blood, and their most fortunate general, the Duke of Vendome. Thus commanded, thus posted, they hoped to check the victor in his course. Vain were their hopes. The Duke of Marlborough passed the river in their sight—he defeated their whole army. The approach of night concealed; the proximity of Ghent fa-

favoured their flight. They neglected nothing to repair their loss, to defend their frontier. New generals, new armies appeared in the Netherlands. All contributed to enhance the glory, none were able to retard the progress of the confederate armies.

" Lisle, the bulwark of this barrier, was besieged. A numerous garrison, and a marshal of France, defended the place. Prince Eugene, of Savoy, commanded; the Duke of Marlborough covered and sustained the siege. The rivers were seized, and the communication with Holland interrupted. The Duke opened new communications with great labour, and much greater art. Through countries overrun by the enemy, the necessary convoys arrived in safety. One alone was attacked—the troops which attacked it were beat—the defence of Lisle was animated by assurances of relief. The French assembled all their force—they marched towards the town—the Duke of Marlborough offered them battle, without suspending the siege—they abandoned the enterprise—they came to save the town: they were spectators of its fall.

" From this conquest the Duke hastened to others.

" The posts taken by the enemy on the river Schelde were surprised. That river was passed the second time, and notwithstanding the great preparations made to prevent it, without opposition. Brussels, besieged by the elector of Bavaria, was relieved. Ghent surrendered to the Duke in the middle of a Winter remarkably severe. An army, little inferior to his own, marched out of the place.

" As soon as the season of the year permitted him to open another campaign, the Duke besieged and took Tournay. He invested Mons. Near this city, the French army, covered by thick woods, defended by treble entrenchments, waited to molest, nor presumed to offer battle. Even this was not attempted by them with impunity. On the last day of August, one thousand seven hundred and nine, the Duke attacked them in their camp. All was employed, nothing availed against the resolution of such a general, against the fury of such troops. The battle was bloody—the event decisive—the woods were pierced—the fortifications trampled down—the enemy fled—the town was taken.

" Doway, Bethune, Aire, St. Venant, Bouchain, underwent the same fate in two succeeding years. Their vigorous resistance could not save them. The army of France durst not attempt to relieve them. It seemed preserved to defend the capital of the monarchy.

" The prospect of this extreme distress was neither distant nor dubious. The French acknowledged their conqueror, and sued for peace.

These are the Actions of the Duke of MARLBOROUGH,  
Performed in the Compass of a few Years,  
Sufficient to adorn the Annals of Ages.  
The Admiration of other Nations  
Will be conveyed to latest Posterity,  
In the Histories even of the Enemies of BRITAIN,  
The Sense which the BRITISH Nation had  
Of his transcendent Merit  
Was expressed  
In the most solemn, most effectual, most durable Manner,  
The Acts of PARLIAMENT inscribed on this Pillar,  
Shall stand as long as the BRITISH Name and Language last,  
Illustrious Monuments  
Of MARLBOROUGH's Glory,  
and  
Of BRITAIN's Gratitude.

The illustrious nobleman, in whose honour this Column was erected, was the eldest son of Sir Winston Churchill, and was born at Ashe, in



Devonshire, in the year 1660; he commenced his military career as an ensign in the guards when he was about sixteen years of age. In 1672 he was a captain of grenadiers in a regiment commanded by James, Duke of Monmouth, and distinguished himself so much in the campaign against the Dutch and at the siege of Nimeguen, that he was particularly noticed by the celebrated Marshal Turenne, who bestowed on him the name of the handsome Englishman; and, at the reduction of Maastricht, the French King thanked him for his behaviour at the head of the line, and assured him, he would acquaint his sovereign with it, which the Duke of Monmouth also confirmed, telling the King, his father, how much he had been indebted to the bravery of Captain Churchill.

His gallant conduct obtained him the post of Lieutenant-Colonel, but the war with the Dutch having terminated, he passed his time chiefly at court. In 1679 he attended the Duke of York to the Netherlands, and through all his peregrinations, till he was suffered to reside again in London. While he waited upon the Duke in Scotland he had a regiment of dragoons given him, and shortly after, in 1681, married Sarah, daughter and co-heir of Richard Jennings, Esq. of Sandridge, in Hertfordshire, and, by this match, strengthened the interest he had already at court. On Dec. 21, 1682, he was created Baron Churchill, of Eymouth, in Scotland, and the next year being now a General Officer, he obtained the command of the 1st Regt. of Dragoon Guards, then newly raised. He was continued in all his posts upon the accession of James II., who nominated him ambassador to the court of France to notify that event: on his return, his lordship walked, as one of the Lords of the bed-chamber, at His Majesty's coronation, and, in May following, was created a peer of England, by the title of Baron Churchill, of Sandridge, in Hertfordshire.

In June, being then Lieutenant-General of His Majesty's forces, he was ordered into the West to suppress Monmouth's rebellion, being next in command to Lewis Duras, Earl of Feversham.

When the Prince of Orange landed in 1685, he was amongst the first who went over to his Highness; and, in the convention, voted for the vacancy of the throne, and for filling it with the Prince and Princess of Orange. After their being declared king and queen, Lord Churchill was advanced to the rank of Earl of Marlborough; a title which seems to have been chosen on account of a family connection with the last Earls of that name. The same year he was sent to command the English forces in the Netherlands, under Prince Waldeck, General of the Dutch troops, who, speaking in his commendation to King William, declared, "that he saw more into the art of war in a day than some generals in many years." He served the king also in Ireland and in Flanders, but, in 1692, upon a surmise of an insurrection in England, he was divested of all his employments, and apprehended by a warrant from the privy council, and, together with the Earl of Huntingdon, sent prisoner to the Tower, from whence he was shortly after released; the

reason of this commitment has never been fully understood ; but it is now believed, that a correspondence had been carried on between the Earl of Marlborough and the exiled king ; and, consequently, during Queen Mary's life, he kept at a distance from court, attending principally with his lady on the Princess Anne.

Upon Queen Mary's death he was restored to favour ; and, in June, 1698, appointed by the King, governor to the Duke of Gloucester, with this extraordinary compliment, " My lord, make him but what you are, and my nephew will be all I wish to see him."

When King William was forming the grand alliance, he declared the Earl of Marlborough, on June 1, 1701, General of Foot, and Commander-in-chief of all his forces in Holland ; and also, on the 28th of that month, constituted him ambassador and plenipotentiary for the negotiations carrying on at the Hague.

Queen Anne succeeding King William on March 8, 1702, appointed his lordship, on the 15th, Captain-General of all her forces in England, and of those employed abroad in conjunction with her allies ; and, on the 28th, nominated him ambassador extraordinary to the states general. War was declared against France and Spain May 4 ; the general issue of which, and the share the Duke had in the glorious result, is amply detailed in the foregoing inscription on the monumental column.

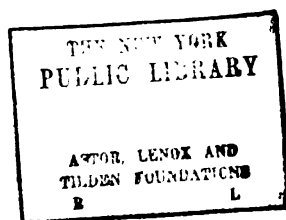
The history of ten eventful campaigns, evinces that nothing was expected from him which he did not perform ; and that there was not a single accomplishment of a general, in which he did not excel. His comprehensive and various capacity was equally adapted to complicated and detached objects. In the several departments of plan and stratagem, of enterprize and action, he was alike successful. The general arrangement of the campaign, and the dispositions which he made in the day of battle ; the choice of ground ; his composure and presence of mind in the heat of an engagement ; his improvement of victory, and his ready expedients under bad fortune—for a defeat he never knew—were all evidences of such a diversity of talent, and such a stupendous pitch of military genius, as never were surpassed by those of the greatest commanders in ancient and modern times.

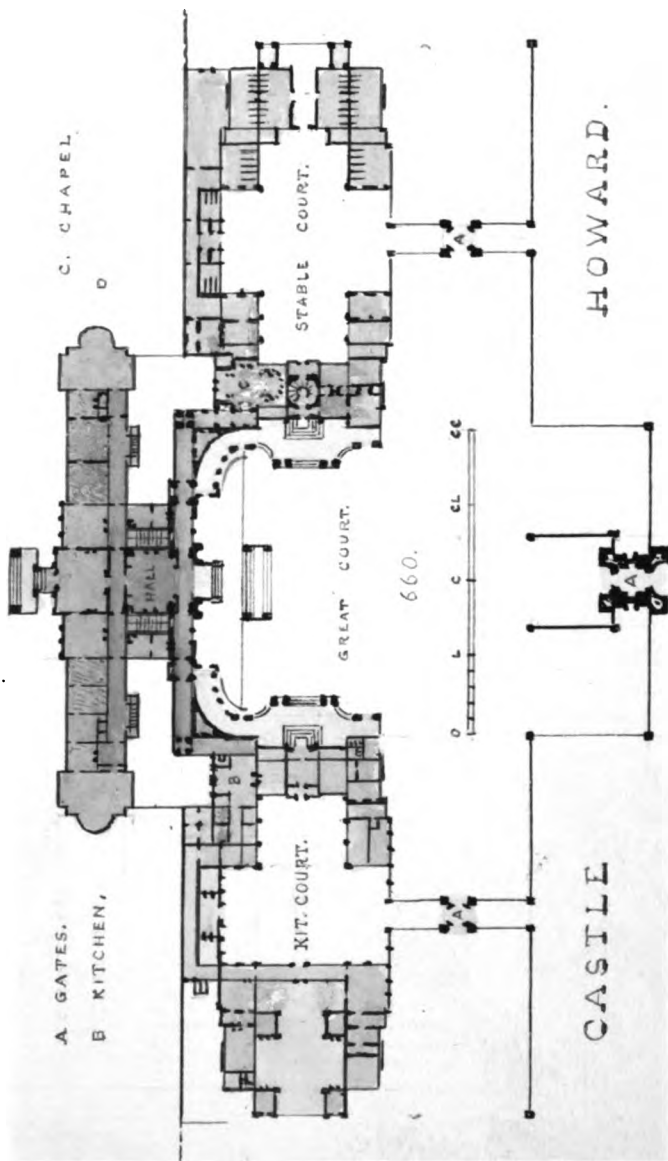
His grace had one son, born January 13, 1690, who died of the small-pox at Trinity College, in Cambridge, Feb. 20, 1703, but his honours and certain estates, being settled upon his heirs female successively, and their issue male respectively, they at length have enjoyed them. The Duke had four daughters, viz. the Lady Henrietta Churchill, married to Francis, Earl of Godolphin, who, on the death of his Grace in 1722, succeeded as Duchess of Marlborough : she dying in 1733 without issue male, her titles devolved on her nephew Charles, Earl of Sunderland. Lady Anne Churchill, the second daughter of his Grace, was married to Charles Spencer, Earl of Sunderland, and died in 1716, leaving issue Charles, who succeeded as second Duke of Marlborough. The Lady Elizabeth, the third daughter, married Scroop

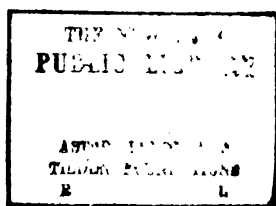
Egerton, Earl of Bridgewater; and the Lady Mary, the fourth daughter, was the wife of John, Duke of Montagu.

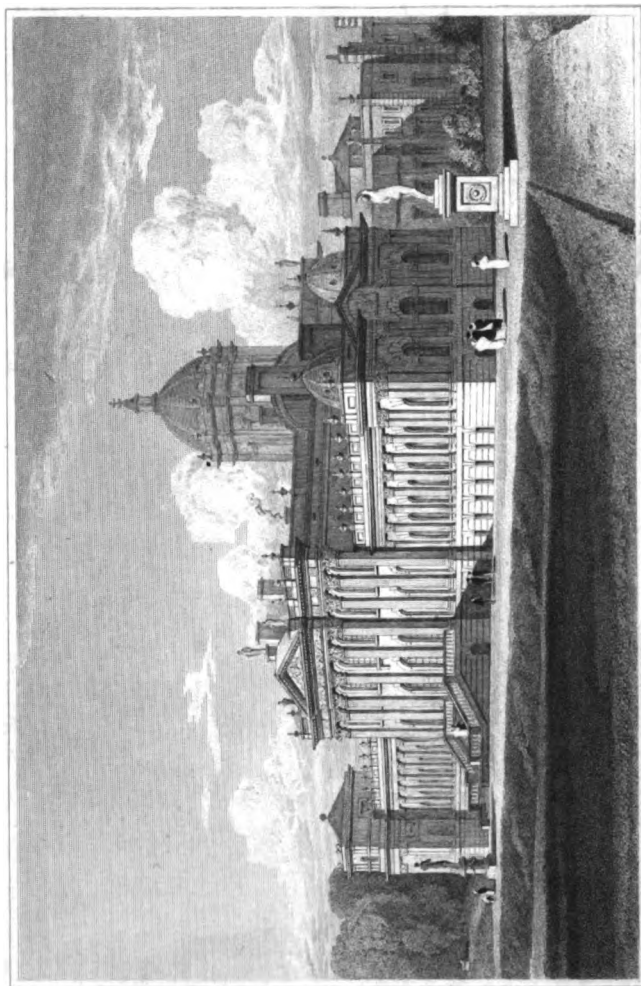
Charles, fourth Earl of Sunderland, at the death of William, Marquess of Blandford, only son and heir of Francis, Earl of Godolphin, and Henrietta, Duchess of Marlborough, at Oxford, Aug. 24, 1731, succeeded to the title of Marquess of Blandford; and, in 1733, on the death of the Duchess, became Duke of Marlborough, as heir to the Lady Anne Churchill, his mother, second daughter and co-heir to John, Duke of Marlborough.

His Grace, in 1732, married Elizabeth, daughter of Thomas Lord Trevor, and died October 20, 1758, leaving issue George Spencer, the third Duke of Marlborough, who wedded Lady Caroline Russell, daughter of John, Duke of Bedford. Her Grace died Nov. 26, 1811. The Duke survived until January 29, 1817, and was succeeded by his eldest son, the present Duke, who when Marquess of Blandford, had been introduced to the House of Peers, in 1806, as Baron Spencer of Wormleighton.









Engraved by S. Hawle

Drawn by J. H. Keble

# CASTLE BUNCRAHA, COUNTY DOUGAL, Ireland.

*Castle Buncrana, County Dougal, Ireland. From a drawing by J. H. Keble.*









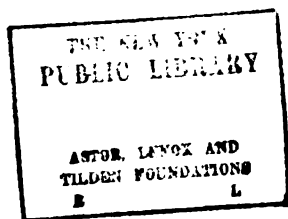
Drawn by J. P. Neale.

# CASTLE HOWARD.

SCOTTISH ARCHITECTURE.  
FROM THE  
Pencil of H. W. F.

Engraved by S. Rawdon.

Printed and Published by J. W. & J. R. Smith, 10, Abchurch Lane, London, E.C. 4.



# Castle Howard, Yorkshire :

THE SEAT OF

FREDERICK HOWARD,

EARL OF CARLISLE, K. G.

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THIS stupendous and magnificent Mansion is situated four miles south-west from New Malton. The approach is through an ancient arched Gateway, lined and flanked with Towers. Nearly opposite to the grand Entrance an elegant Monument is erected to the memory of Lord Nelson.

The north front, from its magnitude, exhibits an air of considerable grandeur. It is more extensive than that of Blenheim, erected by the same Architect, and consists of a rich centre, of the Corinthian Order, with a Cupola rising from the roof, and two extensive Wings: the east was finished according to the original design, but the west Wing was subsequently erected by Sir James Robinson, without any attention either to extent or character of the main building. The South or Garden Front is very magnificent, the Centre consisting of a pediment and entablature supported by fluted Corinthian pilasters; it is approached by a grand flight of steps, which with the range of pilasters along the whole façade is particularly fine. At the extremity of the east Wing, is the Kitchen, which has a square tower at each angle. The number of roofs, cupolas, vases, and massy clustered chimneys, in the intermediate space, and the general picturesque assemblage of the whole design, the masterpiece of Sir John Vanbrugh, is striking and impressively grand. In front and extending above five hundred yards is a noble turf Terrace, decorated with statues, terminated, at the distance of above half a mile, by a large Ionic Temple.

In the centre of four avenues of lofty trees, in the Park, stands an Obelisk, 100 feet in height, bearing on the side facing the House, an inscription in Latin and English, to commemorate the valour and success of the Duke of Marlborough, and on the opposite side the following :

“ If to perfection these plantations rise,  
If they agreeably my heirs surprise,  
This faithful pillar will their age declare,  
As long as time these characters shall spare.  
Here then with kind remembrance read his name,  
Who for posterity performed the same.

CHARLES, THE THIRD EARL OF CARLISLE, OF THE FAMILY OF THE HOWARDS, ERECTED A CASTLE, WHERE THE OLD CASTLE OF MIN-

**DESKELF STOOD, AND CALLED IT CASTLE HOWARD. HE LIKEWISE MADE THE PLANTATIONS IN THIS PARK, AND ALL THE OUTWORKS, MONUMENTS, AND OTHER PLANTATIONS, BELONGING TO THIS SEAT. HE BEGAN THESE WORKS IN THE YEAR 1712, AND SET UP THIS INSCRIPTION ANNO DOM. 1731.**

About half a mile south east of the House, is the Mausoleum, of the Doric Order, of a circular form, terminating in a dome, ninety feet high. In this Mausoleum the founder of the surrounding scene is interred: he died May 1, 1738, at Bath. The Park and Grounds are extensive, and laid out with appropriate and corresponding grandeur.

The interior of this princely Mansion abounds with works of art. The Hall, 35 feet square and 60 feet high, adorned with columns of the Corinthian and Composite Orders, terminates in a spacious dome 100 feet high, the walls were painted by Pellegrini with the history of Phaeton; the recesses are occupied by antique statues of Augustus, Marcus Aurelius, Sabina, Julia Mammea, Bacchus, Ceres, and Diadumenianus, successor to Caracalla; and on pedestals are the busts of Paris, Adrian, Lucius Verus, Vitellius, a Bacchanal, Epaphroditus, and Marcus Antoninus.

The Saloon is 34 feet by 24; the ceiling painted with the representation of Aurora, the statues and busts are those of Jupiter Serapis, Pallas, Cupid, Commodus, Domitian, Enobarbus, father of Nero, Didius Julianus, Marcus Aurelius, Adrian, Antoninus Pius, &c.

The Dining-room is 28 feet by 21, the Chimney-piece is very handsome, the entablature is supported by fluted columns of Sienna marble, and adorned with groups of polished white marble, and upon it three bronzes, Brutus, Cassius, and the Laocoon; there are also two slabs of Sicilian jasper, and a valuable vase of fine green porphyry, with two busts, one of Marcus Aurelius, the other of a Bacchanal. The Saloon up stairs is 33 feet by 26, painted by Pellegrini; on the ceiling are Venus and Minerva, and on the walls a representation of the principal incidents in the Trojan war, viz. The Rape of Helen, the Sacrifice of Iphigenia, Achilles in disguise in the midst of the daughters of Laomedes, Ajax and Ulysses contending for the armour of Achilles, the Conflagration of Troy, and Æneas bearing Anchises on his shoulders from the flames.

The Drawing-room, 23 feet by 27, is hung with rich tapestry from the designs of Rubens: upon two pedestals of green porphyry is a black head and a Sylvan God. There are also several bronzes, and a bust esteemed the finest ever brought to England. It was found at Rome, and purchased by the Earl of Carlisle when he visited that city with Lord Morpeth.

The Blue Drawing-room is 28 feet by 20, the floor of which is Mosaic. In this room are two tables of Verd Antique, and several busts and valuable pictures.

The State or Gold Bed-room is 28 feet by 24, hung with Brussels tapestry after the designs of Teniers; upon the chimney-piece, com-

posed of white and Sienna marble, is a bust of Jupiter Serapis; over it the Doge of Venice, in the Bucentaur, espousing the Sea, by Canaletti.

The Green Damask Room, 27 feet by 22, has a chimney-piece of beautiful white marble, and is embellished with two verd antique columns, and other elegant ornaments.

The Yellow Bed-room, 27 feet by 23, hung with rich tapestry representing Venus blindfolded by Cupid; the Silver Bed-room; the Blue Room; and the Breakfast-room—are equally handsome.

The Museum is 24 feet square, and the Antique Gallery 160 feet by 20; here are busts of Cato, Marcus Junius Brutus, Caius Cæsar, Geta, Virgil, Homer, Heroules, Sabina, Drusus, Jupiter Serapis, Adrian, Marcus Aurelius, Cupid, and Apollo. In one corner of the Museum is a cylindrical altar four feet and a half high, which once stood in the temple of Delphos. Every room throughout has numerous relics of antiquity to claim notice, and the numberless pictures which adorn the walls, with the extensive and choice collection of vases, it is impossible can be noticed in this limited account. All the pictures over the doors in the state apartments were painted by Sebastian Ricci, amounting in number to twenty-three. We subjoin

#### A List of the principal Pictures at Castle Howard :

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|--|--|
| <p>The Finding of Moses.—<i>Velasques</i>. From the Orleans' Collection.</p> <p>The Portrait of Snyders, the painter.—<i>Vandyck</i>.</p> <p>Herodias, with the Head of St. John.—<i>Rubens</i>.</p> <p>The Circumcision.—<i>Giovanni Bellino</i>.</p> <p>The Entombing of Christ.—<i>Ludovico Caracci</i>.</p> <p>Two Landscapes.—<i>Annibal Caracci</i>.</p> <p>Portraits of the Dukes of Ferrara.—<i>Tintoretto</i>.</p> <p>Portrait of his own Wife.—<i>G. Bassan</i>.</p> <p>Landscapes.—<i>Tintoretto</i>.</p> <p>The son of the Earl of Pembroke.—<i>Vandyck</i>.</p> <p>Portrait of the Elector Palatine.—<i>Ditto</i>.</p> <p>The Nativity.—<i>Tintoretto</i>.</p> <p>Two old copies of the two rival Pictures of Guido and Domenichino, in the church of San Gregorio at Rome, highly valuable, as the originals are in a state of rapid decay.</p> <p>Mars and Venus.—<i>Julio Romano</i>. From the Cornaro palace at Venice.</p> <p>The Wise Men's Adoration.—<i>Mabuse</i>. The painter is said to have given eight years of unremitting labour to this work: In it are portraits of the Duke of Brabant, John of Leyden, Albert Durer, and of himself.</p> <p>A large Collection of Drawings by <i>Jennet</i>, consisting of portraits of the principal characters composing the courts of</p> | <p>Francis II., Charles IX., and Henry III.: <i>Jennet</i> was a contemporary of Holbein, and worked at Paris. From the freedom and spirit of these Drawings they have been attributed to Holbein.</p> <p>The Family of Henry II., with their mother, Catherine of Medicis.—<i>Jennet</i>.</p> <p>The Portrait of King Charles I., and his son, Henry, Duke of Gloucester, who died in 1660, at the age of 22.—<i>Stone</i>. It has been erroneously attributed to <i>Vandyck</i>.</p> <p>A Mastiff Dog, with Cats.—<i>Titian</i>. From the Cornaro Palace at Venice.</p> <p>Two Landscapes, small size.—<i>Zuccarelli</i>.</p> <p>The Interior of a Temple.—<i>P. Panini</i>.</p> <p>Its Companion.—<i>Ditto</i>.</p> <p>Two Landscapes, with Sheep and other Cattle.—<i>Rosa di Tyrol</i>.</p> <p>A View of Warren Hill at Newmarket. <i>Wootton</i>. Horses well drawn.</p> <p>The Family of the Earl of Carlisle.—<i>Wheatley</i>. Painted when he was Lord Lieutenant of Ireland. It has great merit for the fidelity of the portraits.</p> <p>The Portrait of Cardinal Howard.—<i>Carlo Maratti</i>. Presented to Henry, Earl of Carlisle by Cardinal Ottoboni.</p> <p>A Portrait.—<i>Dominico Fetti</i>. The works of this Master are rare.</p> <p>Penelope and Ulysses.—<i>Primaticcio</i>.</p> <p>A young Duke of Parma, and his Dwarf. A well painted picture of the Venetian school, purchased in Italy by Henry,</p> |
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Earl of Carlisle, as a work of Corregio.  
 Venus, with the dead Body of Adonis.—*Cavalieri Libori*.  
 A small picture by *W. Vanderveldt*.  
 A good specimen of *J. Vangoyen*.  
 The Portrait of Onai.—*Sir J. Reynolds*.  
 Mahomet—*Salvator Rosa*. From the Cornaro Palace.  
 The Portrait of Frederick, Earl of Carlisle, when young, in the Robes of the Order of the Thistle.—*Sir J. Reynolds*.  
 The Portrait of Frederick, Earl of Carlisle, when a boy, with a Dog.—*Sir J. Reynolds*.  
 Portrait of Thomas, Earl of Arundel, the celebrated collector.—*Rubens*. This has been engraved by Houbraken.  
 The Portrait of the Duke of Norfolk at the Trial of Stafford, Duke of Buckingham, with the Staves of Office, as Earl Marshal and Lord High Steward.—*Holbein*.  
 The Portrait of Lord William Howard and his Wife, the daughter and co-heiress of Lord Dacre of the North.—*Corn. Jansen*.  
 Portrait of Thomas, Duke of Norfolk, beheaded by Queen Elizabeth, 1572.—*Fred. de Suchere*.  
 Portrait of Henry VIII.—*Holbein*.  
 The Portrait of Queen Mary.—*Sir Antonio More*.  
 The Portrait of Lady Cawdor, when a child.—*Sir J. Reynolds*.  
 The Countess of Carlisle.—*Sir J. Reynolds*.  
 The Portrait of Henry, Earl of Carlisle, in the Robes of the Garter.—*Hudson*; one of his best works.  
 Frederick, Earl of Carlisle, in the Robes of the Garter.—*Hopner*.  
 An Old Man, half length.—*Rembrandt*.  
 A favourite Horse and Groom.—*Stubbs*.  
 Two small Pictures.—*P. Laura*.  
 Two beautiful Landscapes.—*Marlow*.  
 A Sea-piece.—*Vanderveldt*.  
 James, Duke of York.—*Sir P. Lely*.  
 Joscelyn, Earl of Northumberland.—*Sir P. Lely*.  
 Frances, Duchess of Richmond.—*Sir P. Lely*.  
 Pope Julius II. writing.—*Titian*. A picture of great merit, but doubtful originality.  
 Diogenes and Alexander.—*Salvator Rosa*.  
 A large View of Venice.—*Canaletti*.  
 Portrait of Des Cartes.—*Mignard*.  
 Herodias with the Head of John the Baptist.—*Old Franks*.  
 Læcretia, a half length.—*Guide*.  
 Architecture and Ruins, three views.—*P. Panini*.  
 Eighteen fine Views.—*Canaletti*.  
 Two cabinet pictures, Views.—*Griffier*.  
 Two Battle-pieces.—*Bourguignons*.  
 Portrait of R. Treaham, R.A.—*Phillips*.

Wappeti Deer. From the banks of the Missouri.—*Cooper*.  
 A small Landscape.—*Brugel*.  
 Interior of a Shop, with Poultry.  
 The Earl of Northumberland in his Robes, as Chancellor of the University of Cambridge, imprisoned in the Tower as being implicated in the Gunpowder Plot.—*Corn. Jansen*. There is a duplicate of this picture at Petworth.  
 A drawing made for the engraving of the Altar-piece at King's College Chapel, by *Daniel Folterra*. The picture was presented to the College by Frederick, Earl of Carlisle.  
 Two Views in Ireland, drawings.  
 Two Drawings in red chalk, from pictures by Raphael and Domenichino.—*Angaletti*.  
 Three Portraits, full length, of Earls of Carlisle, in their Coronation Robes.  
 Elizabeth, Countess of Carlisle.—*M. Dahl*.  
 The Three Maries.—*Annibal Caracci*. From the Orleans' Collection. If there ever was a picture that united all the excellences of painting, this seems to be that wonderful effort of the art. While the deep tragedy which it exhibits, and the various expressions of grief, carried to the extreme point of agonizing woe, produce an effect which language cannot describe. It is considered of inestimable value.  
 St. John the Evangelist.—*Domenichino*.  
 Portrait of *Annibal Caracci*, by himself.  
 The Death of the Virgin.—*Sorazza*.  
 Portrait of George Selwyn, Esq. with Frederick, Earl of Carlisle.—*Sir J. Reynolds*.  
 Tancred and Ermina, from the 19th Canto of Tasso.—*Guercino*. Formerly in the collection of the Count Lauregais at Paris.  
 The Battle of the Boyne.—*A. V. Gale*.  
 A Rehearsal of an Opera, Nicolini in red at the harpsichord, Margaritta in black with a muff.—*Sebastian Ricci*. A companion to one at Strawberry Hill.  
 The present Countess of Carlisle, with two of Lord Morpeth's children.—*Jackson*.  
 The present Viscount Morpeth, and his eldest son.—*Jackson*.  
 The present Viscountess Morpeth, and two of her children.  
 The present Archbishop of York.—*Ditto*.  
 The late Countess Dowager of Carlisle.—*Gainsborough*.  
 Miss Mary Grimston.—*W. Wisting*.  
 Lady Elizabeth Howard, Duchess of Rutland.—*Hopner*.  
 Two Dogs snarling.—*Velasquez*. Extremely fine.  
 A Holy Family.—*Pierino del Vago*.  
 A Shepherd Boy.—*Ross*.

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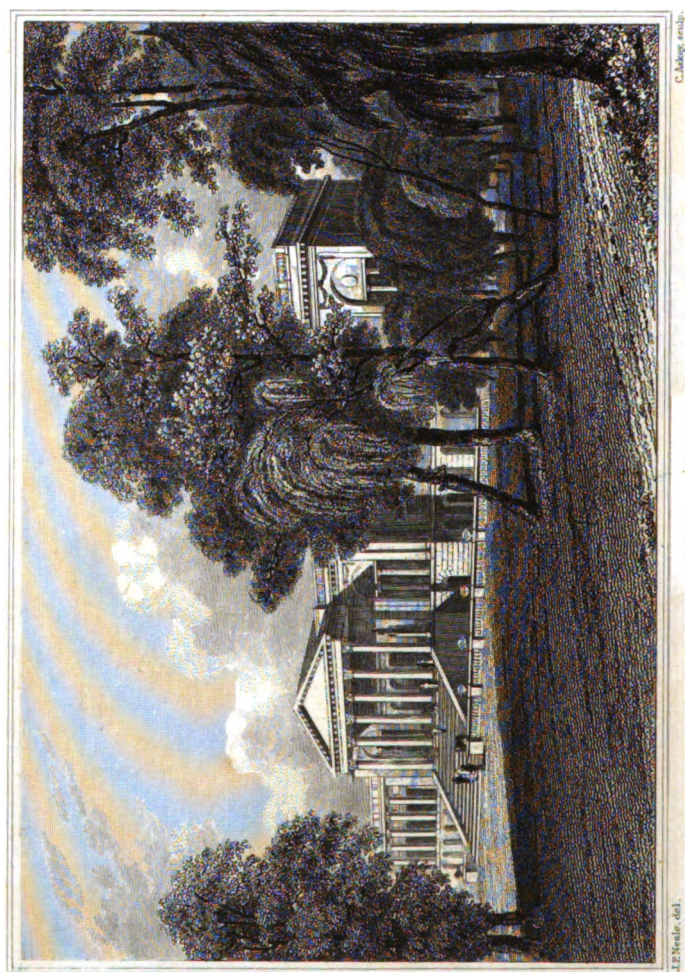
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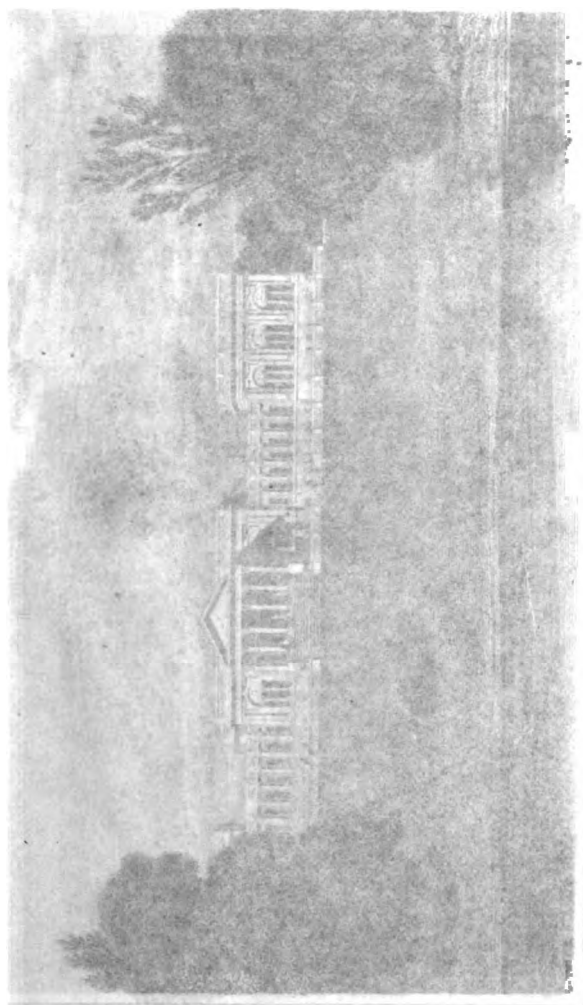




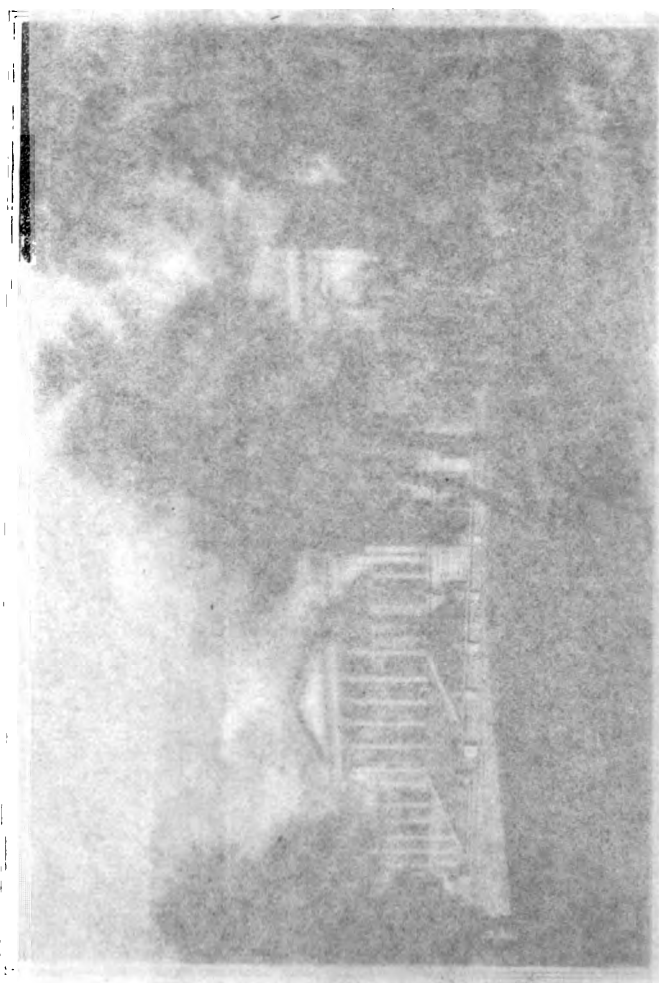


**STOWE HOUSE,**  
*BUCKINGHAMSHIRE.*

*London: John 1840. With an Engraving by W. H. Mitchell.*



*Front of building, 1894 to 1911, State of Tennessee, Nashville, Tenn., School of Agriculture.*







Drawn by J. P. Neale.

Engraved by T. Matthews.

# **STOWE HOUSE,**

GENERAL VIEW

BUCKINGHAMSHIRE

*London Pub. Jan. 1. 1838. By J. P. Neale of Ipswich. St. Paul's Church, Norwich. May. 1838. From a drawing by J. P. Neale.*





# Stowe, Buckinghamshire;

THE SEAT OF

## RICHARD GRENVILLE BRYDGES CHANDOS TEMPLE,

MARQUESS OF BUCKINGHAM.

THIS princely edifice, with its delightful Park and Gardens, has long been esteemed the chief ornament of the County. It is situated about  $2\frac{1}{2}$  miles north-west of Buckingham, and the approach to it from the town is very grand, particularly in passing through a Corinthian arch, 60 feet high, and 60 wide. From this spot there is a fine view of the Mansion and its surrounding scenery. The House was originally built by Peter Temple, Esq., in the reign of Queen Elizabeth, and rebuilt by Sir Richard Temple, K. B., who died in 1697. His son, Lord Cobham, built a new front, and added the wings; but it was improved to its present magnificence by Earl Temple, who died in 1779, and by the late Marquess of Buckingham, under whose directions the several stately apartments which it contains were designed and completed. The central part of the House extends 454 feet, and the whole front, including the wings, 916 feet. In the south-west, or Garden-front, whence our View is taken, a grand flight of 31 steps, adorned with two lions on the pedestals, leads up to the Portico or *Loggia*, which is formed by six Corinthian columns, and two pilasters, 3 feet 7 inches diameter. Over the great door and niches is a bas-relief, representing a sacrifice to Bacchus; and in the *Loggia* are placed four female colossal figures.

The *Saloon* is a very singular and magnificent room, of an oval form, 60 feet by 43; on the frieze is a Roman triumph and sacrifice, extending all round the room, executed in alto-relievo by Valdré; the principal figures are copied from the pillars of Trajan and Antonine, and other public buildings of Rome.

The *Hall* was designed and painted by Kent; the ceiling is adorned with the seven planets; that of Mars, in the likeness of King William, presents a sword to the field marshal, Viscount Cobham. The Hall and the adjoining passages contain a valuable collection of original portraits. A stone staircase, inclosed by an iron balustrade, winds from the north Hall, round a statue of Paris, and leads to the *Egyptian Hall*, which forms the winter, or covered, entrance under the north portico, and from the Park. On each side of the lowest step are two Sphinxes of stone. This Hall is fitted up from Denon's designs of remains in the interior of one of the small temples of Tentyra. The North Portico is formed by four Ionic columns, 2 feet 10 $\frac{1}{2}$  inches diameter, and two pilasters. The *Billiard Room* is hung with a collection of portraits of the Temple and Grenville families: the Billiard Table is illuminated by

four lights at the four corners, hanging from the ceiling. The *Chandos Bed-Room* contains the state bed used at the christening of the eldest daughter of James, the last Duke of Chandos, and Anna Eliza, his wife, the father and mother of the present Marchioness of Buckingham, when the King and Queen stood sponsors. The *Library* is 75 feet long, by 25 wide, and contains upwards of 20,000 volumes of printed books, collected principally by the late Marquess of Buckingham. The *Manuscript Room* is decorated entirely in the Gothic style, and was modelled from King Henry VII.'s chapel, in Westminster Abbey; it contains above 2000 volumes of most valuable manuscripts, among which is a collection of Saxon and Norman charters, in regular succession, from the year 690 to the union of the houses of York and Lancaster; as well as numerous historical MSS. of great value. All the State Apartments are fitted up in the most elegant and splendid style; and the Drawing Room contains many very valuable pictures, by the first masters.

Among the portraits with which this magnificent Mansion is adorned, are those of the brave Sir Beville Grenville, who fell at Lansdown in 1643; Lord Cobham; Mrs. Hester Sandys, (daughter of Sir Thomas Temple), a lady whom Fuller in his "Worthies," states to have been the parent stock of a posterity of 700 persons, whom she lived to see descended from her to the fourth generation: her own children were thirteen in number.

The *Gardens* occupy 400 acres; they were originally designed by Lord Cobham, assisted by Bridgman and Kent, and are delightfully ornamented with temples, pavilions, statues, monuments, and a variety of other buildings, which, to describe fully, would take a volume. It appears that anciently the manor of Stowe was given by Robert D'Oyley, to the abbot and convent of Oseney. King Henry VIII. granted it to Robert King, the first bishop of Oxford, who had been abbot of Oseney, and his successors in that see. In 1590, the bishop of Oxford having previously surrendered it to the crown, it was granted to Thomas Crompton, and another person, who immediately conveyed it to John Temple, Esq., whose family was originally of Sheepestrey, in Leicestershire, and afterwards of Burton-Basset, in Warwickshire. His father, Peter Temple, Esq., was the first of the family who settled at Stowe, about the year 1554. Sir Thomas Temple, of Stowe, was created a baronet in 1612. His grandson, Sir Richard, who distinguished himself by his military skill and bravery, in the wars in Flanders, was created Baron Cobham in 1714, and in 1713 advanced to the rank of a viscount, with the same title. Having no issue, and the younger brother having died unmarried, he procured an entail of the peerage on his sister Hester, the wife of Richard Grenville, Esq., and her heirs male. Mrs. Grenville became Viscountess Cobham, and was soon afterwards created Countess Temple; her eldest son, Richard, Earl Temple, dying without issue in 1779, was succeeded in titles and estates by his nephew George Grenville Nugent, who, in 1784, was created Marquess of Buckingham; and who, dying February 11th, 1813, was succeeded by his son, Richard Grenville-Brydges-Chandos Temple, the present Marquess.

STOWE, when beheld at a distance, appears like a vast grove, interspersed with columns, obelisks, and towers, which apparently emerge from a luxuriant mass of foliage.

Of these highly ornamental buildings (though it would exceed our limits minutely to describe), the very enumeration will form an interesting appendage to our previous description. At a short distance from the Corinthian Arch, is one of the entrances to the Gardens, near which are two *Ionic Pavilions*, originally designed by Kent. In front of these buildings is a considerable lake, which divides itself into two branches, and retires through beautiful valleys to the east and to the north; the upper end is concealed amidst a mass of woods: here it falls over some artificial ruins, and again extends its broad bosom, reflecting the variegated scenery. The path westward leads to the *Hermitage*, and also to the *Temple of Venus*, a square building decorated with Ionic columns, and connected by semicircular arcades to a Pavilion at each extremity, it bears this inscription, VENERI HORTENSI, and upon the frieze is a motto from Catullus. A *figure of Queen Caroline*, supported by four Ionic columns, is situated on the side of a hill, and completely enveloped with trees: hence the path leads to the Pavilions designed by Vanbrugh, and to the principal *Entrance Gate*, by Kent. Returning towards the House, we next perceive the *Temple of Bacchus*, whence the view is particularly beautiful. In the centre of a large lawn, encircled with trees, is the classic *Rotunda*, raised upon ten Ionic columns, and ornamented in the centre with a statue of Bacchus. These are the principal objects on the south and west sides of the Garden. On the east is the entrance to the *Elysian Fields*, where the figures of Heroes, Poets, and Philosophers seem to justify the name. This part is watered by a small rivulet, which flowing from the Grotto, passes through a valley, ornamented with a number of fine old trees, and then empties itself into the Lake. A *Doric Arch*, decorated with the statues of Apollo and the Muses, leads from the Parterre into the Elysian Fields; on the right is the *Temple of Friendship*, of the Doric order, with the motto AMICITIÆ S., and adorned with busts of many persons distinguished for military and literary merit. The *Temple of Ancient Virtue*, a circular building of the Ionic order, with a dome supported by sixteen columns; it was designed by Kent, and bears this inscription, PRISCÆ VIRTUTI; within are four niches, containing the statues of Lycurgus, Socrates, Homer, and Epaminondas, by Scheemaker. The *Temple of British Worthies*, a semicircle erected on the banks of the upper lake, contains busts with appropriate inscriptions of the following celebrated characters: Pope, Sir Thomas Gresham, Inigo Jones, Milton, Shakspeare, Locke, Newton, Lord Bacon, King Alfred, Edward the Black Prince, Queen Elizabeth, King William III., Sir W. Raleigh, Sir F. Drake, Hampden, and Sir John Barnard.

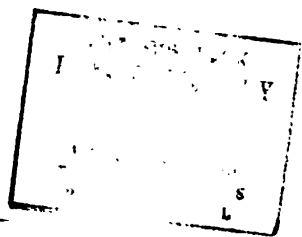
A lofty column, erected by the late Lord Cobham, in honour of his nephew, Captain Thomas Grenville, is surmounted by a figure represent-

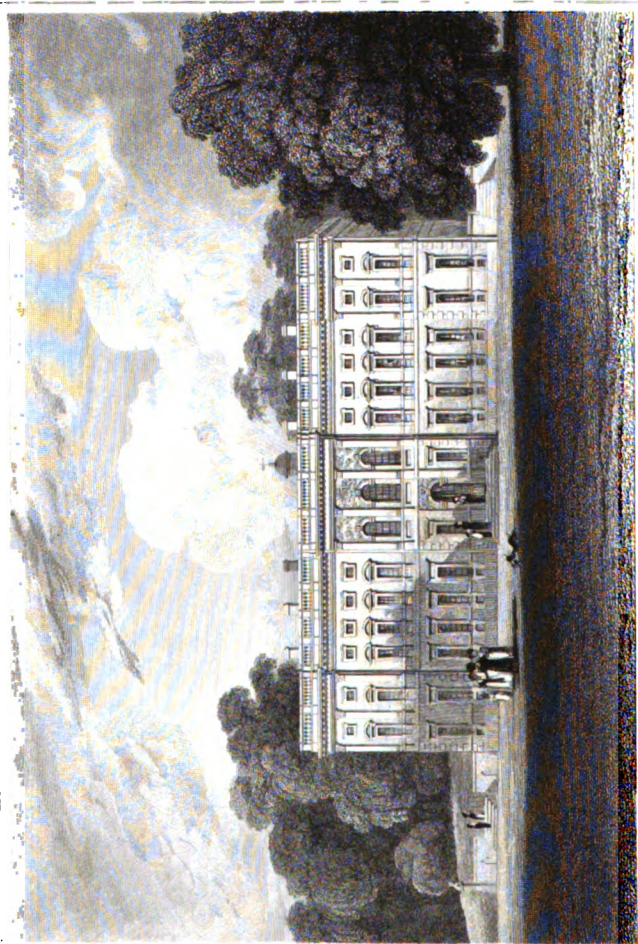
ing Heroic Poetry, this gallant officer was mortally wounded in an engagement between the French and the fleet of Admiral Anson.

*The Grotto*, in a romantic dell, consists of two caverns; from the lowermost the water flows into a rivulet, ornamented with several small islands, and overshadowed by a variety of intersecting branches; the inside is decorated with a statue of Venus, rising from the bath. *The Temple of Concord and Victory*, a most elegant and classical structure, in form a parallelogram, and surrounded with twenty-eight Ionic columns. Kent, in the design, is said to have followed the measurements of the "Maison Quarée" at Nismes; the pediment is ornamented with an alto-relievo, by Scheemaker, representing the four quarters of the world bringing their products to Britannia. The inside contains sixteen medallions, recording some of the principal victories obtained in the war terminated by the peace of Fontainebleau. This Temple overlooks a most beautiful scene, called the Grecian Valley.—Lord Cobham's Pillar, on the other side of the valley, is 115 feet high, surmounted with a statue of his Lordship.—Near this column is a Temple, called *the Queen's Building*, having a Corinthian portico leading to a large apartment, decorated with scagliola columns and pilasters, and two allegorical medallions, allusive to the recovery of his Majesty in 1789. In the center is a statue of Britannia, supporting a medallion of the Queen.

On the opposite side of a deep valley on the brow of a hill, is an interesting object in the Gothic style, in form triangular, with towers at each angle, one of which rises to the height of seventy feet, terminated with battlements; the others have small turrets with a pinnacle on each, the interior divided into small chapels is adorned with painted glass, containing the armorial bearings of the different families connected with the noble House of Temple: the whole is constructed of a brown stone. In a woody recess, near this building, are seven statues of the Saxon deities, who gave names to the days of the week, by Rysbrack; and at the bottom of a gentle declivity is the *Palladian Bridge*, which is built on the same dimensions as one at Wilton, both after a design of the celebrated Italian architect: the remaining objects on this side the Garden are *the Pebble Alcove*, and *Congreve's Monument*.

Such are the principal objects in these highly embellished Gardens, "sometimes recalling Albano's Landscapes to our mind; and oftener to our fancy, the idolatrous and luxurious vales of Daphne and Tempé."—WALPOLE.



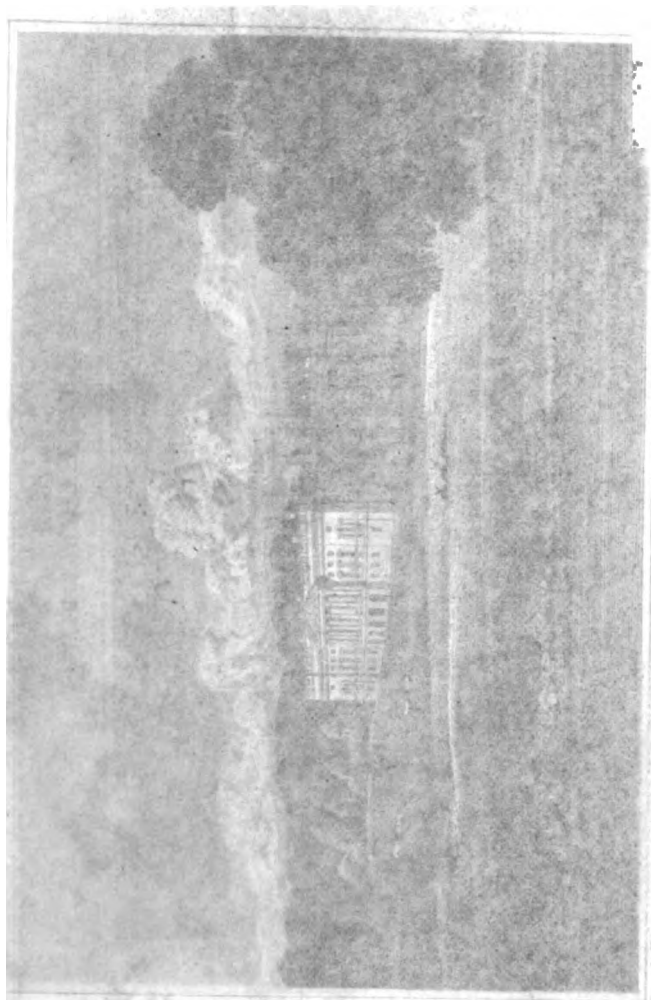


Engraved by W. Wallis.

# WENTWORTH CASTLE, YORKSHIRE.

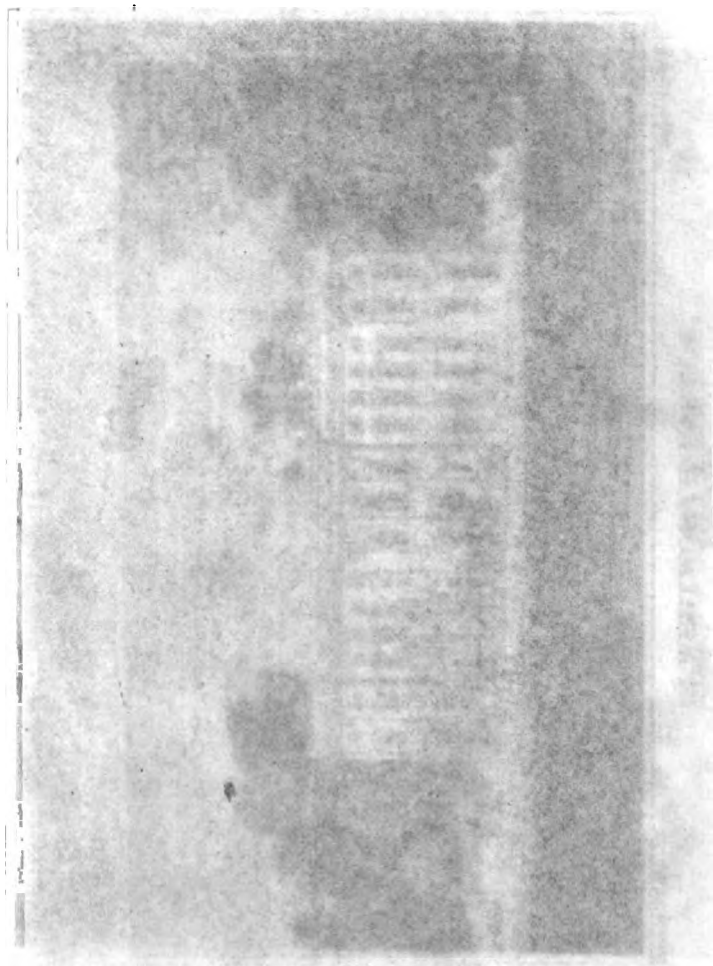
From the N.W. by Scale.

*Engraved by W. Wallis, from a drawing by R. H. Brown, and W. H. Sturt, in the  
possession of the Duke of Devonshire.*



View of the building from the garden, looking towards the left.







Engraved by W. Wells.

# WENTWORTH CASTLE.

ROBERTSON'S  
PUBLISHED.

Printed by J. G. and Co. 11, Strand, London, W.C. 2. No. 1. 1851.

Drawn by H. Hoyle.

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## Wentworth Castle, Yorkshire;

THE SEAT OF

FREDERICK VERNON WENTWORTH, ESQ.

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WENTWORTH Castle was built about the year 1730, by Thomas, Earl of Strafford, whose arms, with the supporters, &c. very large, appear over the centre window of the North front. Other compartments of the centre on this side are filled with ornamental wreaths, baskets of fruit and flowers, and a variety of other devices beautifully wrought. The East front of this noble Mansion is of a more modern character, and was erected by William, Earl of Strafford, about 1770. Its architecture is at once both light and elegant. The portico is supported by six columns of the Corinthian order, and the tympanum of the pediment contains a crest within a wreath.

The Hall, forty feet square, with a roof divided into rich compartments, is supported by handsome Corinthian columns. On the left from the Hall is an antechamber twenty feet square, then a bedchamber of the same size; and, thirdly, a drawing-room of similar dimensions, in which the chimney-piece is adorned with some fine carving by Gibbons.

A list of the most select Pictures contained in the various apartments will be placed at the end of this account.

The right side of the Hall opens to a Drawing-room, 40 feet by 25. The chimney-piece, supported by two pillars of Sienna marble wreathed with white, has a fine effect. The door cases are elegantly carved and gilt; in this room are three fine slabs, one of Egyptian granite, and two of Sienna marble. The Dining-room measures 25 feet by 30 feet. By a very handsome and lofty staircase we ascend to the Gallery, certainly one of the most beautiful rooms in England. It is 180 feet long by 24 broad and 30 high, and is in three divisions, the largest forming the centre; these divisions consist of very magnificent pillars of marble, with gilt capitals, the entablatures also of marble richly ornamented. In the spaces between the pillars and the wall are statues of Apollo, an Egyptian Priestess, Bacchus, and Ceres. This noble Gallery is used as a rendezvous room; one end is furnished for music, and the other with a billiard table.

In the Library, which is 30 feet by 20, the bookcases are handsomely disposed, and contain a good collection of the best authors.

The Dressing-room, 25 feet square, is an extremely elegant apartment, and the toilet boxes of gold, very handsome. The Reading Closet, a beautiful little chamber, is hung with painted satin; on the other side of the dressing-room is a bird-closet, in which are many cages of singing birds. This suite is terminated by a bedchamber, 25 feet square.

But the principal beauties of Wentworth Castle may be found in its highly ornamented Grounds, on every side disposed with the utmost taste. The water and woods adjoining are formed by a masterly hand. The first extends through the Park in a meandering course, and wherever it is viewed, the terminations are no where seen, having the effect of a very beautiful river. Groves of oak fill up the curves of the stream, and give it a most picturesque appearance; here they are seen in thick masses at the water's edge, there breaking away to a few scattered trees.

Winding up the hill among the plantations and woods, the summit is crowned by a light Chinese temple, at the end of a lawn thickly encompassed with evergreens. The next object is a statue of Ceres, in a retired spot, terminating an arcade through which the distant prospect appears with beautiful effect.

From the platform of grass within the castle walls, over the battlements, is a surprising prospect on every side; the centre of this court is adorned with a statue of Thomas, Earl of Strafford, who built the house.

At the bottom of the Park is a Menagerie well stocked with pheasants, &c. It is adorned with a Shrubbery of a different character from that near the House, from which a distant prospect is beheld. This plantation is cool, shady, sequestered, and spread over two fine slopes, enclosing a long winding dale, exquisitely beautiful; at the upper end is a Gothic Temple, over a little grot, which forms an arch; the temple is a light airy building, judiciously disposed; behind it is water, surrounded by hanging woods, and an island prettily planted; from the seat of the river god, the view into the Park is fine and much admired.

Wentworth Castle is situated at the distance of two miles and a half south of Barnesley.

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### List of the principal Pictures at Wentworth Castle.

#### THE HALL.

Portrait of Thomas, Earl of Strafford, on Horseback.

Portraits of the Kings of Poland, Prussia, and Denmark.

The Prince and Princess of Orange, the parents of King William III.

Four Views of Rome . . . . . *Canaletti.*

### THE DRAWING ROOM.

Abraham's offering to Rebecca . . . . .	<i>Paulo Mattei.</i>
Diana and Actæon . . . . .	<i>Carlo Maratti.</i>
David with Goliath's Head . . . . .	<i>Guercino.</i>
Two Cattle-pieces . . . . .	<i>Rosa da Tivoli.</i>

### THE DINING ROOM.

Lord Strafford and his Secretary . . . . .	<i>Vandyck.</i>
The Czar Peter . . . . .	<i>Amiconi.</i>
The Duchess of Newcastle . . . . .	<i>Sir P. Lely.</i>
Charles the Second . . . . .	<i>Sir P. Lely.</i>
Portrait of Lady Wentworth and her three Children.	
Portrait of Lady Strafford.	

### THE STATE BEDCHAMBER.

Portrait of Lady Eleanor Brandon . . . . .	<i>Lucas de la Heere.</i>
The Duchess of Wirtemberg . . . . .	<i>Vanderhelst.</i>

### THE DRESSING ROOM.

Portrait of Sir Philip Sydney . . . . .	<i>Vanderhelst.</i>
The Death of Dido . . . . .	<i>Carlo Maratti.</i>
Diana . . . . .	<i>Carlo Maratti.</i>
The Flight into Ægypt . . . . .	<i>Albano.</i>

### THE GALLERY.

The Woman taken in Adultery . . . . .	<i>Rembrandt.</i>
The Marriage of St. Catherine . . . . .	<i>Carlo Maratti.</i>
The Bloody Issue cured . . . . .	<i>Carlo Maratti.</i>
Lucretia . . . . .	<i>Vandyck.</i>
Cleopatra . . . . .	<i>Murillo.</i>
Charles I. in the Isle of Wight . . . . .	<i>Vandyck.</i>
Charles I. and his Queen . . . . .	<i>Vandyck.</i>
The Children of Charles I. . . . .	<i>Vandyck.</i>
Oliver Cromwell . . . . .	<i>Sir P. Lely.</i>
Lord Strafford . . . . .	<i>Vandyck.</i>
View of St. Mark's Place at Venice . . . . .	<i>Canaletti.</i>
Two Views on the Rhine . . . . .	<i>Mompert.</i>
Lord Danby . . . . .	<i>Vandyck.</i>
Lord Pembroke . . . . .	<i>Vandyck.</i>
A Bacchanalian Scene . . . . .	<i>Otho Venius.</i>
Count Gondamar . . . . .	<i>Velasquez.</i>
Portraits of the Count and Countess of Wirtem- berg . . . . .	<i>Mirevelt.</i>
Ships of the Line . . . . .	<i>Clevely.</i>
A Country Club . . . . .	<i>Collet.</i>

Portrait of a Canon of Strasburg . . . . .	<i>Fratel.</i>
Portrait of <del>Carlo</del> Maratti . . . . .	<i>Carlo Maratti.</i>
Gypsies . . . . .	<i>Caravaggio.</i>
Nymphs and Satyrs . . . . .	<i>Nicholas Poussin.</i>
Portrait of Rubens . . . . .	<i>Rubens.</i>
St. Francis at Devotion . . . . .	<i>Annibal Caracci.</i>

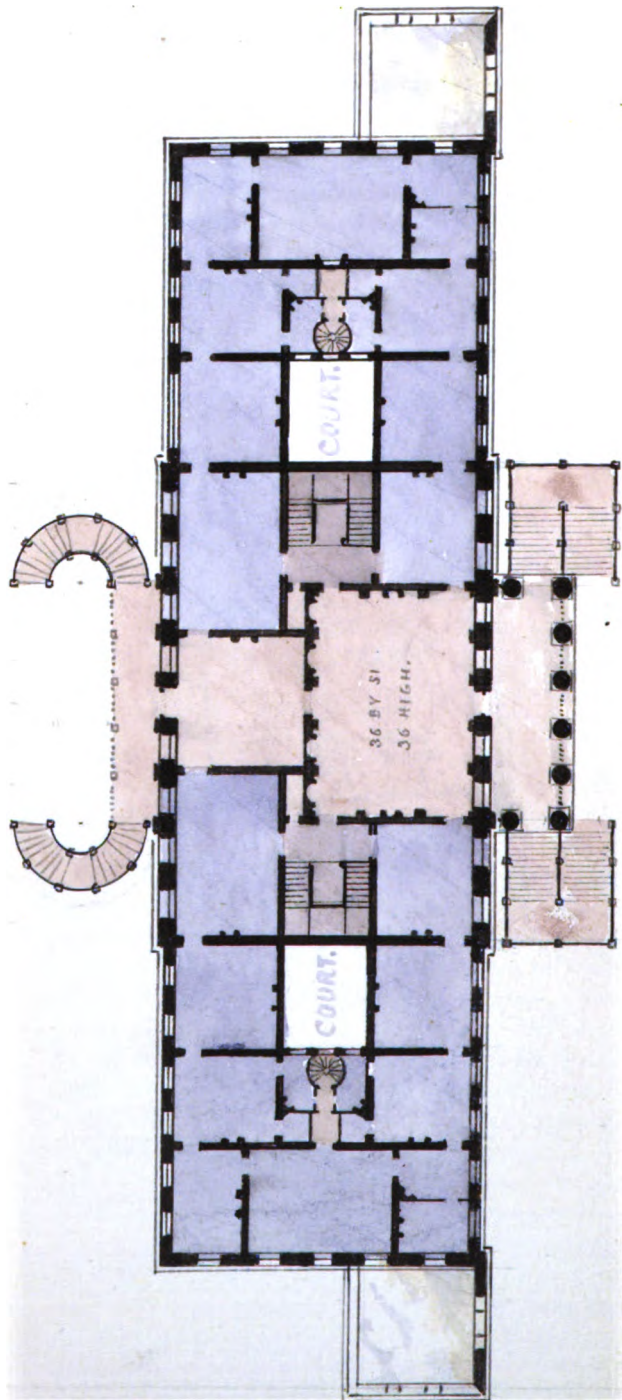
There are also Portraits of—

Charles XII. of Sweden.  
 Mr. Wortley Montague.  
 The late Duke of Brunswick.  
 Queen Anne.  
 Lady Strafford, &c. &c.



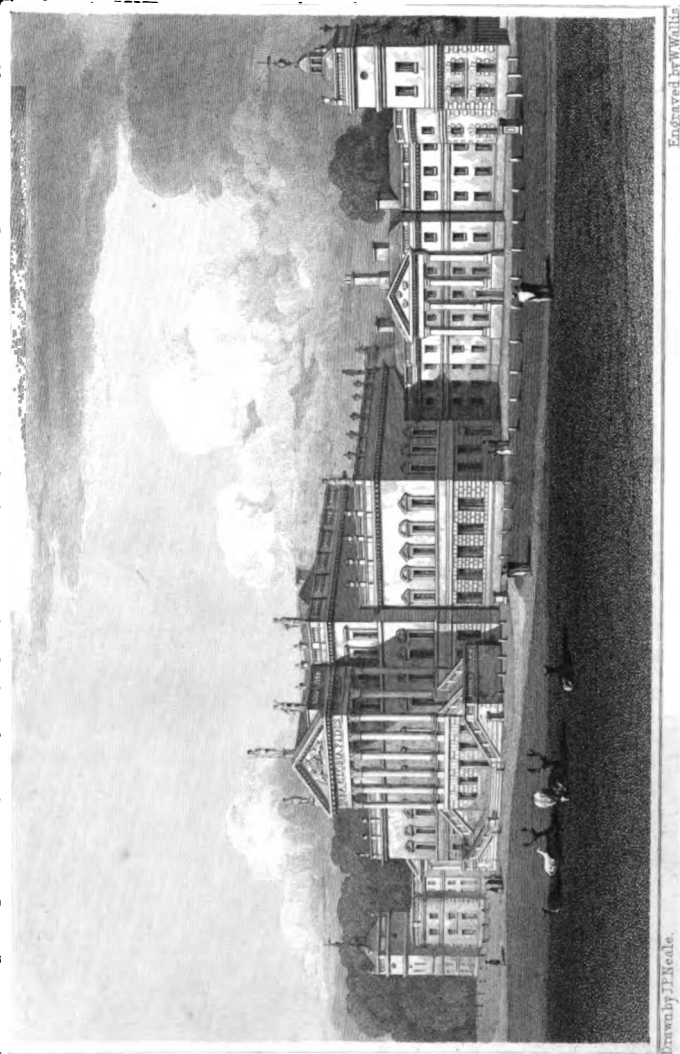


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WENTWORTH HOUSE,  
YORKSHIRE.

*Looking N. E. from the front of the house, as it is, before the late alterations.*

# Wentworth House, Yorkshire;

THE SEAT OF

WILLIAM WENTWORTH FITZWILLIAM,

EARL FITZWILLIAM.

---

THIS noble residence is situated between Barnsley and Rotherham, at the distance of four miles from the latter Town, in the midst of a beautiful country; and in the centre of a Park, that is one of the most exquisite spots in the kingdom. The Mansion, for extent and magnificence, is not excelled; it consists of an irregular quadrangle, inclosing three courts, with two grand fronts; the principal one to the Park, extends in a line upwards of 600 feet, forming a centre and two wings; nothing in Architecture can be finer than this front. A noble Portico 60 feet long, projects 20 feet; it is supported by six magnificent Corinthian columns on pedestals, with a balustrade inclosing the area; on the pediment are three very light statues, and in the tympanum are the arms and supporters of the Marquis of Rockingham, by whom it was erected. Statues are also placed at the angles of the centre, upon the balustrade which surmounts it, with vases between them, producing an architectural effect, at once pleasing and magnificent, in which lightness vies with grandeur, and simplicity with elegance.

The Grand Hall is 60 feet square, and 40 feet high, with a Gallery 10 feet wide, carried round the whole, leaving the area a cube of 40 feet; this justness of proportion gives it an advantage over every room of the kind. The Gallery is supported by 18 fluted Ionic columns, the shafts of Sienna, with the bases and capitals of white marble. In niches between the columns are marble statues, over which are Medallions, containing relievos from the designs of Athenian Stuart; above the Gallery the Roof is supported by Corinthian pilasters connected by festoons, and the ceiling is admirably executed in ornamental compartments.

To the left of the Grand Hall is a noble suite of Apartments, consisting of a Supper Room, 40 feet by 22 feet. The chimney-piece, of white marble, contains in the frieze a plain shield, supported by a Gryphon and Lion, the columns festooned and finely sculptured.

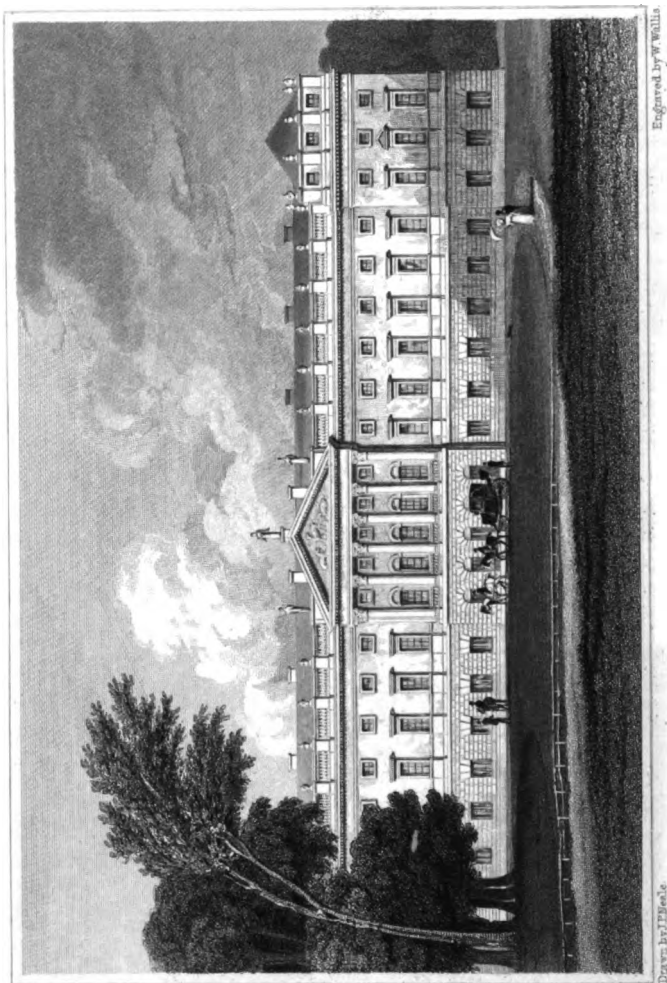
A Drawing Room, 35 feet by 23 feet. A Dining Room, 40 feet square; here are medallions, in wreaths, of Theocritus, Hector, Agamemnon, Hyacinthus, Hamilcar, and Troilus: on the other side of the Grand Hall are a suite of Apartments, comprising an Ante-Room, 30 feet by 20 feet. A grand Drawing Room, 36 feet square, a Dressing Room, 30 feet by 25 feet. A State Bedchamber, 25 feet square, and another Dressing Room, 16 feet square.

The Gallery is 130 feet long, by 18 feet wide. The Mansion contains many other splendid apartments, which are adorned with a collection of pictures, formed with great judgment and taste. We select a few subjects particularly striking:—Diana and Endymion, by *West*.—Cymon and Iphigenia, by the same master.—An Equestrian Portrait of George the Second.—A sleeping Cupid, by *Guido*.—The Death of Lucretia, by the same.—The Portrait of an Old Servant, by *Stubbs*.—Horses by *Ditto*.—The Descent from the Cross, *An. Caracci*.—A Magdalen, by *Titian*.—And the celebrated Picture of the Earl of Strafford and his Secretary, by *Vandyck*, said to be the finest Picture by that Master.—A copy of this, by Lady Fitzwilliam, is at Milton. The Library is 60 feet long, by 20 feet wide, and contains a selection of valuable works; particularly books of prints, architecture, and medals; of the last his Lordship has one of the largest collections in England. The disposition of the apartments is excellently contrived, and attached to the Mansion are the stables forming a large quadrangle, and inclosing a court of 190 feet square, with a very elegant front to the park.

The Park comprises upwards of 1500 acres, richly clothed with wood, and adorned with spreading waters, many ornamental temples also break on the eye at every angle. On an elevated situation, about a mile from the principal front, is a Mausoleum, 90 feet high, erected in 1788 to the memory of that true and inflexible patriot, the Marquess of Rockingham, which forms a noble object, not only from the House, but for several miles round the adjacent country.

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**WORKSOPE MANOR,**  
NOTTINGHAMSHIRE

*Engraved by W. Wallis, from a drawing by J. G. Smith, Esq., of the original design by J. G. Smith, Esq., of the original design by J. G. Smith, Esq.*

# Worksop Manor, Nottinghamshire;

THE SEAT OF

BERNARD EDWARD HOWARD,

DUKE OF NORFOLK.

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**WORKSOP** is an estate which is held by the peculiar tenure of assisting at the Coronation, with the privilege of providing a glove for the right-hand of the King and supporting his right arm while he holds the sceptre; which service was originally attached to the manor of Farnham Royal, in the County of Bucks; but when, by way of exchange, that manor was surrendered to Henry the Eighth, the honorable office was reserved to the possessors of Worksop.

Soon after the Conquest it came to the family of Lovetot, and passed from them, by marriage, to the Barons Furnival. Thomas Nevil, who married Joan, sole daughter and heir of William, Lord Furnival, left two daughters co-heirs; Maud married the celebrated and victorious Sir John Talbot, who, in her right, became Lord Furnival, and was afterwards created Earl of Shrewsbury; and on the death of Gilbert, seventh Earl of that title, in 1616, the estate and stately Mansion, which had been erected with princely magnificence by the Countess of Shrewsbury in the reign of Queen Elizabeth, devolved to his daughter and co-heir, Alathæa, consort of Thomas, Earl of Arundel, the Patron of the arts; and from whom, in regular succession, it has descended to the present Duke of Norfolk, whose only son and heir, the Earl of Surrey, has made it his residence. It is situated on the borders of Sherwood Forest, the entrance to the Park being about half a mile from the town of Worksop on the Mansfield road; this opens to a long umbrageous avenue leading direct to the Court of Offices. The Park is extensive, being eight miles in circumference, and containing within its limits the greatest diversity of scene, and a range of hills sufficiently high to bound the view from the house on one side, and richly covered with woods. Near one thousand acres of wood in the vicinity were planted, at various periods, by the late Duke and his Father.

The ancient Mansion, on which 22,000*l.* had been recently expended, was unfortunately destroyed by a fire which happened on November 22, 1761; and the loss in paintings, statuary, (including part of the Arun-



delian collection), books, and furniture, was estimated at more than 100,000*l*. The foundation stone of the present Edifice, which is erected on the same spot, was laid on the 25th of March, 1763, by Edward, ninth Duke of Norfolk; and it was intended to render this one of the noblest Residences in the Kingdom, but the death of the heir apparent occasioned the design to be limited. Paine was the Architect.

The Front represented in our engraving, 318 feet in length, was only one side of an intended quadrangle; it faces the north: and had the original magnificent plan been completed, the principal front would have been to the south. The entrance is to a Hall of noble proportions, with the Staircase in front; this occupies a space of 37 feet by 25, the walls of which are painted in chiaro-scuro by Thomas de Bruyn, with emblematical representations of the arts and sciences. The grandest apartments are to the east. They contain many valuable paintings and other curiosities, among which may be numbered the bed of silk damask, in which his late Majesty was born, in Norfolk House, London, May 24, O. S. 1738. Our limits will only permit us to give a very brief

### List of the principal Pictures at ~~Worke~~ Manor.

#### PORTRAITS.

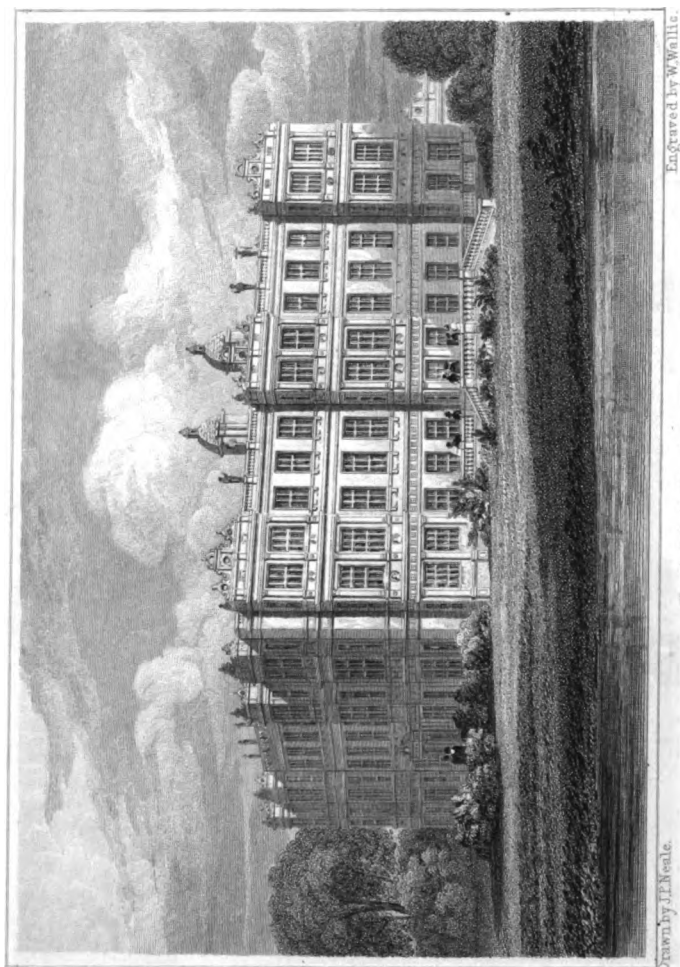
Mary Queen of Scots, when young.  
Catharine of Arragon, at the age of 16.  
Ditto, æt. 40.  
Thomas, Duke of Norfolk, beheaded in 1572.  
Thomas, Earl of Arundel, and Alathæa, his Countess.—*Vandyck*.  
Thomas, Earl of Arundel, 1618, whole length, sitting.—*Paul Vansomer*.  
Alathæa Talbot, his Countess.—*Ditto*.  
Philip, Earl of Arundel, ob. 1595.  
Henry, Earl of Surrey, the Poet, beheaded January, 1547.  
Another, whole length.  
Henry, 6th Duke of Norfolk, ob. 1683.  
Anne Somerset, his Duchess, eldest daughter to Edward, Marquis of Worcester.  
Henry, Earl of Arundel, ob. 1652.  
Lord Thomas Howard, father of Thomas and Edward, 8th and 9th Dukes of Norfolk, who lost his life at sea, and is represented as shipwrecked, Nov. 1689.  
Cardinal Howard, ob. 16th June, 1694.  
Lord Edmund Howard, who commanded the van at the Battle of Flodden-Field.  
The Earl of Edingham, Lord High Admiral.

King Charles I.—*Vandyck*.  
His Queen, Henrietta Maria.  
King James II., whole length.  
His Queen, ditto.  
Edward, Duke of Norfolk, who built the House; he died in 1777.  
William Howard, Earl of Stafford, beheaded 1680.  
Mrs. Brockholes.  
A Roman Pontiff.  
Martin Clifford.  
Mary, Duchess of Norfolk, Daughter to Edward Blount, of Blagdon, Devon.  
Her Sister, Miss Blount, Abbess at Antwerp.  
Duchess of Milan.  
Lady Petre.

#### OTHER PICTURES WORTHY OF PARTICULAR NOTE ARE,

The School of Athens.  
Cain and Abel.—*Vandyck*.  
The Transfiguration.—*Caracci*.  
A Sportsman reposing.—*Schneyders*.  
The Martyrdom of Bishop Blaise.  
A Crucifixion, Angels are represented holding Cups to receive the Blood.  
&c. &c.

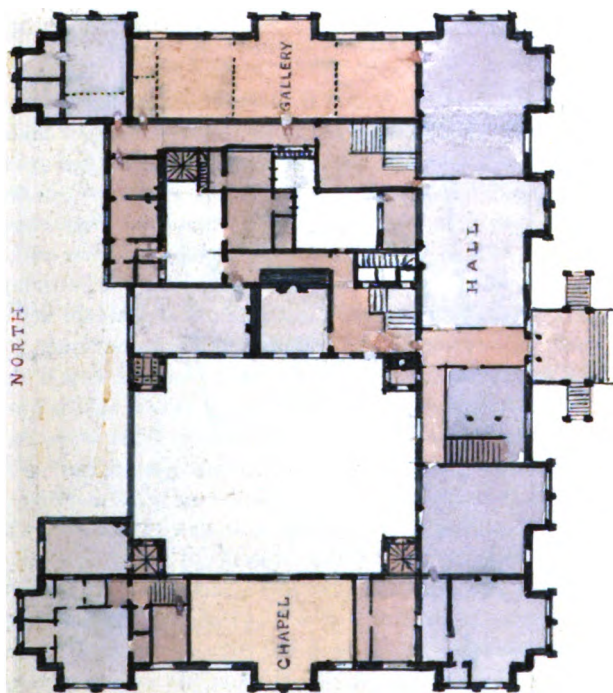


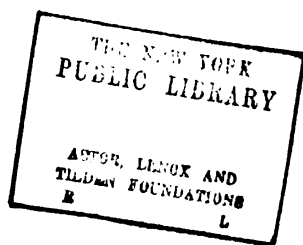


LONG'S TAVERN.  
W. WALLIS.

LONG'S TAVERN, ON THE BANK OF THE RIVER, IN THE CITY OF NEW YORK.

LONGLEAT.





# Longleat, Wiltshire;

THE SEAT OF

THOMAS THYNNE,

MARQUESS OF BATH.

---

THIS venerable and superb Mansion is seated in a park, fifteen miles in circumference, well stocked with excellent timber amidst pleasant woodland scenery, and wide prospects over the adjacent country; the approach with the shrubbery to the left is really grand. The building is spacious and magnificent; it is said to be the most ancient regularly built house, and is certainly entitled to rank with the first in the kingdom. It was erected on the site of an Augustine priory by Sir John Thynne, the foundation was laid in the month of January, 1567, from which time the building was carried on to 1579, so that twelve whole years were spent before it was finished. The stone and timber were all his own, and besides carriage it cost 8,061*l.* 16*s.* 8*d.*, as appears from three folio books of accounts relating to the building of Longleat, now remaining there. It is traditionally asserted that the designs for this Mansion were obtained from Italy, and that John of Padua was the master mason; or clerk of the works: he was an architect of some note at that time, and was termed "Devizor of his Majesty's Buildings" to Henry VIII.

Sir John Thynne, the founder, died May 21, 1580, and was buried in the church of Devereil Langbridge, where a monument, which cost 100*l.* was erected to his memory. At the time of his decease the principal part of the interior was left unfinished. By his wife, Christian, sister and heir of Sir Thomas Gresham, Knight, the founder of the Royal Exchange, he left John, his eldest son, who succeeded to the estate, and continued the works at Longleat, but did not live to compleat them. His descendant, Thomas Thynne, Esq., who was barbarously murdered in his coach, in Pall Mall, Feb. 12, 1682, made several material alterations in the house, and formed a road to Frome planted with elms, but the completion of the whole, according to the original design, was left to the first Viscount Weymouth, created in 1682. It then comprehended only three sides of a quadrangle, and was finished and fitted up in the most expensive style.

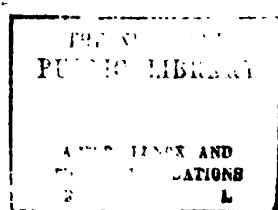
The flower gardens, parterres, terrace, fountains, cascades, and ponds, were laid out in all the formality of the prevailing taste. In a grove

still remains the stump of the Weymouth pine, which was planted, with other firs, by the first Viscount Weymouth.

Very material improvements were made in the disposition of the grounds by Thomas, third Viscount, under whose directions the Park and gardens were remodelled by Brown, and 50,000 trees are said to have been annually planted during the last sixty years. A most material change in the arrangement of the Mansion has been effected by the present Marquess of Bath, who has built a north or garden front, corresponding with the other sides of this magnificent structure, from the designs of Jeffrey Wyatt, Esq. It is now in the form of a parallelogram, 220 feet long by 180 feet deep, built entirely of freestone, and is ornamented with pilasters of the Doric, Ionic, and Corinthian order. It has four principal fronts, each of these surmounted by a handsome balustrade, and on the south and east sides are colossal stone statues, which with the various turrets and columnar chimneys have a most picturesque appearance. The principal entrance is on the south side, and on the east is a handsome architectural entrance from the flower-garden, both of which are shewn in our view.

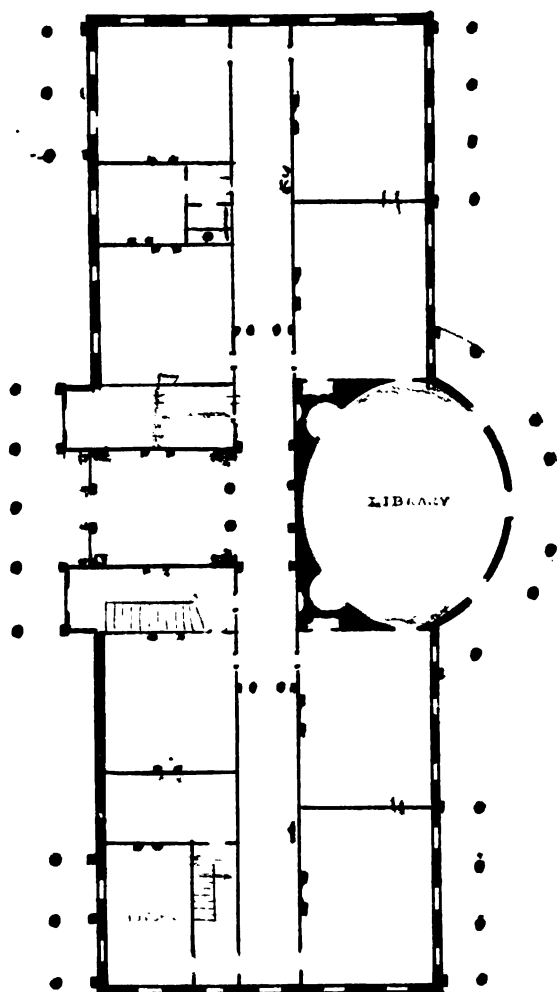
The Hall is grand and imposing; it rises to the height of two stories, and has a flat roof, with spandril brackets and pendants of timber, and at one end a rich carved screen; the stone chimney-piece consists of an entablature, supported by four Ionic columns, above which are caryatides and other sculptured ornaments.

The Library contains many curious books and some valuable manuscripts: two Ante-rooms, a Drawing-room, two Dining-rooms, a grand Saloon, and a Billiard-room, constitute two principal suites of apartments, which are upon the eastern side of the Mansion. The Great Staircase consists of a centre flight of oak steps, ten feet wide, with two returns, and is well adapted to the style and magnitude of the building. It is lighted by an octagon lantern, fifteen feet in diameter, rising from a cooed roof, which is decorated with arabesque foliage; on three sides, the walls of the staircase are adorned with large paintings. Galleries extend to the right and left on the ground floor, and another branches off from the top of the stair, all of which have been executed from Mr. Wyatt's designs. The suite of family apartments are:—Lord Bath's dressing-room, a sitting-room, large bed-room, Lady Bath's dressing-room, another sitting-room, lobby and wardrobe, and lady's maid's room. To each dressing-room are attached warm and cold baths with water-closets; these, with the domestic chapel and servants' offices, complete the accommodation. The whole height of the ground-floor is fifteen feet, the next is eighteen feet high, and the third, or attic, twelve feet. The apartments abound with many fine portraits, amongst which a head of Jane Shore has always been particularly admired.





8. 1. 17. 177







DESIGNED BY T. F. NOBLE

ENGRAVED BY W. WALKER

# FOUNTEENTH PIERCEMANURE

*Printed and sold by the Author, at the Old and New London, in the Strand.*

# Roseneath, Dunbartonshire ;

THE SEAT OF

GEORGE WILLIAM CAMPBELL,

DUKE OF ARGYLL.

---

THIS noble Mansion was commenced in the year 1803, about a hundred yards west from the old House, which was burnt to the ground in the beginning of the previous year. The design was given by *Bonomi*, and is in the best style of Italian architecture : the splendid portico of Ionic columns, represented in the view, forms a covered entrance for carriages, the southern front of the building is embellished with a large bow, round which are columns of equal size, and of the same order as those here seen. The whole edifice constitutes, perhaps, the most chaste and correct specimen of its style in the kingdom, and its magnitude gives great dignity and splendor to the building. From the circular tower there is a most extensive, varied, and delightful prospect. The interior is arranged with a degree of elegance seldom surpassed : the Vestibule and Gallery are about one hundred and eighty feet in length ; the principal public rooms, thirty-six by twenty-two feet—of these there are six or seven on the first floor, besides Billiard-room, Entrance-hall, and minor Apartments ; but the whole is not yet completed.

The surrounding scenery, of which Roseneath forms a distinguished ornament, consists of fine arms of the sea stretching up into the land in every direction, and many headlands, together with wooded banks, fringing the coast. The House stands on a rising ground, having the sea only a hundred yards from the south front : a rich wood of lofty trees surrounds it on the west and part of the north sides, and, to the eastward, are extensive gardens and pleasure grounds. The view from the southern windows embraces very fine wooded scenery, varied by peeps of the sea, and a range of distant blue mountains merging into the horizon, of a grand and broken outline.

We have already taken some notice of the family of Campbell in our description of Inverary Castle. The present, and sixth Duke of Argyll, resides principally at his Seats in England or at Inverary Castle ; his Grace married the daughter of George Villiers, fourth Earl of Jersey :

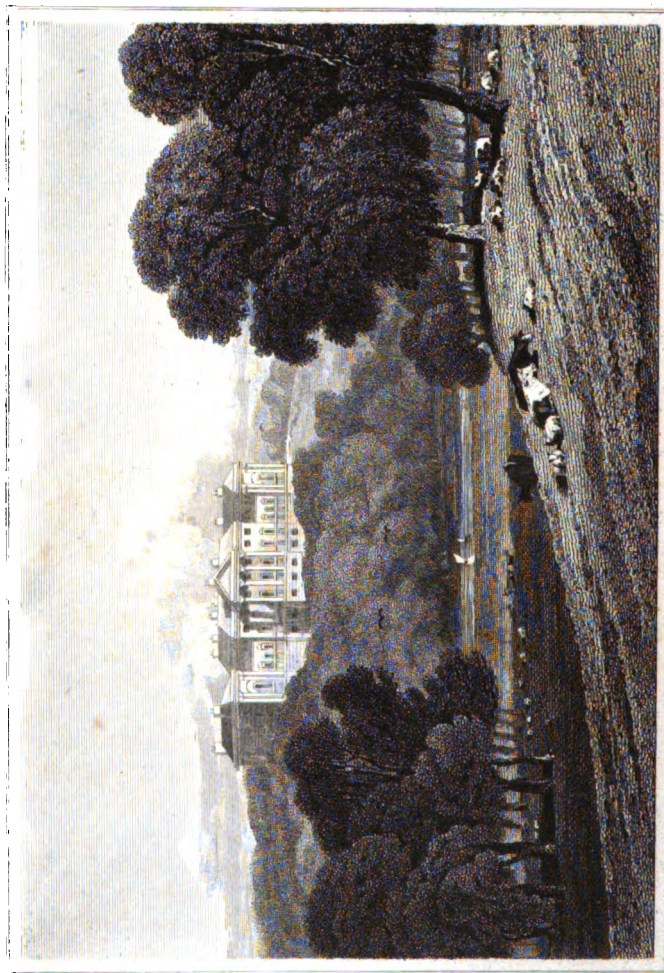
and his Grace's only brother, Lord John Campbell, married, in 1820, Miss Glassell, of Long Niddry, in East Lothian.

Roseneath is the most westerly parish of the ancient shire of Lenox now Dunbartonshire, being a Peninsula, nearly in the form of a parallelogram, about seven miles long and two broad, formed by Loch Long, an arm of the sea on the west, by the Frith of Clyde on the south, by Loch Gair on the east, and united on the land side to the parish of Row. Its surface exhibits a continued ridge of rising ground, without hill or mountain, although some parts are rocky. The soil is various, and, on the coasts, well cultivated ; but the higher grounds are covered with heath. The coast is partly sandy, partly rocky, and abounds with fish. There are two bays, Callwattie and Campsoil, the latter of which affords anchorage to vessels of almost any burden : upon the Estate of the Duke of Argyll there is a valuable slate quarry.

9

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W. Woollooth sculp.

HAREWOOD HOUSE,  
Yorkshire.

J. Smith del.

# Harewood House, Yorkshire;

THE SEAT OF

EDWARD LASCELLES,

EARL OF HAREWOOD.

---

"THIS noble Mansion is situated in the West Riding of Yorkshire, about eight miles from Harrowgate Spa, and in the direct road from thence to Leeds; it is very large, extending in front 250 feet; and, for grandeur of style in the composition, and elegance of decorating and finishing, both externally and internally, deservedly ranks with the first buildings in this kingdom. The wings of the north front are enriched with emblematical medallions, executed in a masterly manner, by Collins, from the designs of Zucchi; in the centre is a handsome pediment, supported by six three-quarter Corinthian columns, 30 feet in height, which compose the entrance from a flight of steps to a noble hall, of the Doric order, decorated with statues, urns, &c. whence we are conducted through a range of apartments, furnished in the most magnificent manner. The south front has a noble portico of four columns, from which the eye, passing over an extensive slope, is led to a sheet of water, gently winding in a serpentine course; beyond which the country forms one of the most beautiful scenes imaginable. To the north, over a fertile vale, intersected by the river Wharfe, is seen Alms Cliff; this vast rock, which rises with prodigious grandeur, is visible at forty miles distance."

Near this seat are the remains of *Harewood Castle*, a place of great antiquity. Also *Harewood Church*, containing many ancient monuments, among which is that of Lord Chief Justice Gascoigne, in the highest state of preservation.

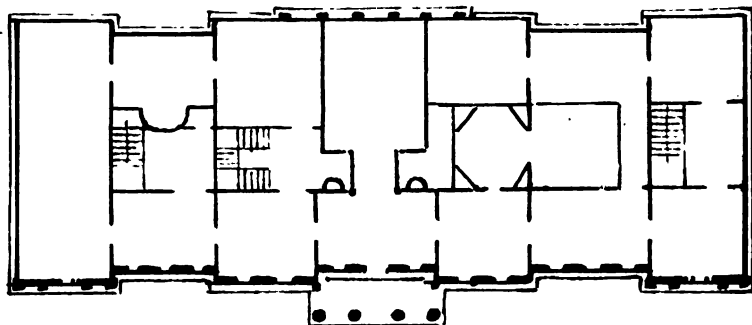
The Lordship of Harewood anciently belonged to the family of Gascoigne. At Gawthorpe, within the township of Harewood, resided the celebrated Chief Justice Gascoigne, who committed Prince Henry, (afterwards Henry the Fifth) into the King's Bench prison for striking him while on the Bench at Westminster Hall.—Gawthorpe, with the castle and honour of Harewood and all its dependencies, passed by marriage from the family of Gascoigne, to that of Wentworth, Earl of Stafford, in which family it continued during four generations, until the year 1656, when it was purchased by Sir John Cutler, who, conjointly with his friend and relative by marriage, Sir John Lewis, purchased Ledstone and Harewood. On a partition, Harewood with its dependencies, fell to the share of Cutler, who sometimes resided at Gawthorpe. He devised his estates



to his only surviving daughter, Elizabeth, wife of John Robarts, Earl of Radnor, with a remainder in failure of issue, to his relation John Boulter, Esq., who took possession of Harewood on the decease of this Countess, in 1696. His trustees, about the year 1721, sold the Manor with its appurtenances, to Henry Lascelles, Esq., father of the late Lord Harewood, who died Oct. 6, 1753. This nobleman, then Mr. Lascelles, spent the best part of a long life in improving and adorning a situation so peculiarly capable of both. He fixed on a spot rather elevated above that of old Gawthorpe, for the scite of a magnificent house, which commanded a rich home view over fields and woods, with one exception, all his own property. It was begun in the year 1759, under the direction of Adams: the quadrangle of the stables was built by Sir William Chambers. The grounds were laid out by Brown, whose first contract with Mr. Lascelles, including the Lake, was for 5,500*l.* but this being insufficient to complete the undertaking, a second bargain was made for 3,500*l.* more. This latter sum, however, did not include the expenses of planting, which swelled the whole amount to 16,000*l.*: and for this sum one of the most beautiful demesnes in the kingdom was decorated.

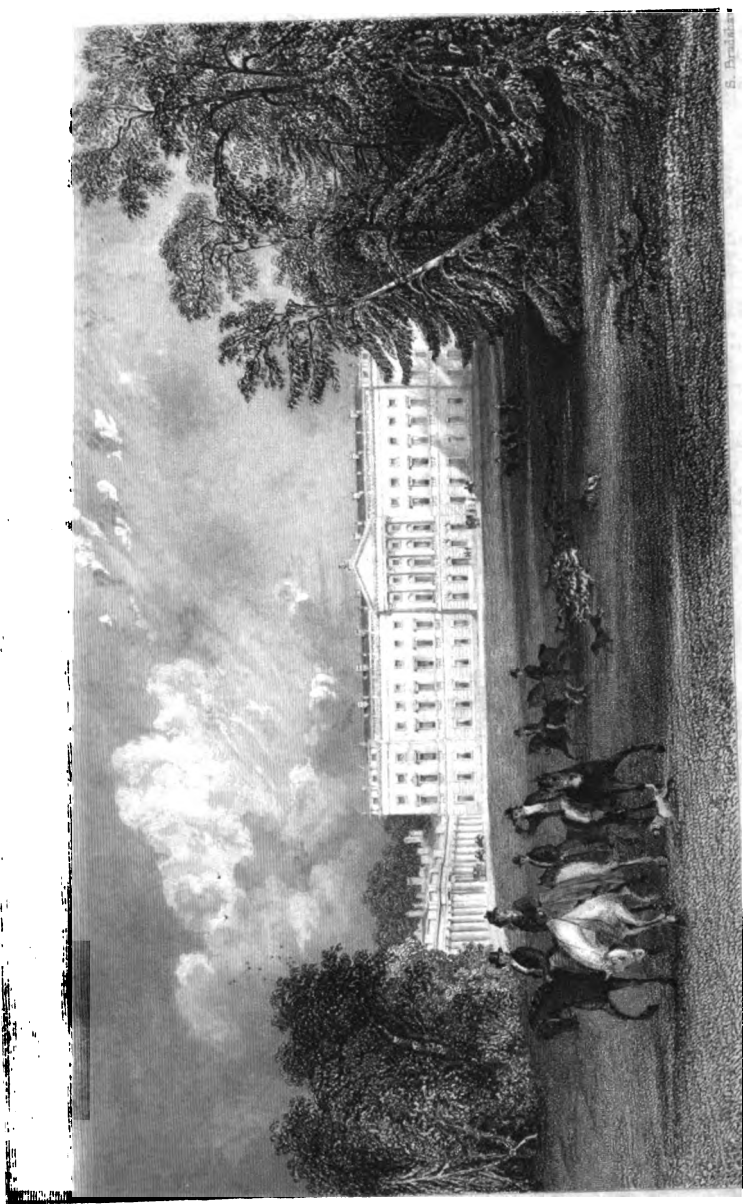
Since the decease of the late Lord Harewood, the turnpike road has been diverted, to the equal advantage of the family and of the public; so that the castle is now taken into the demesne, and a widely extended view of Wharfe-dale, may, within the compass of a short walk, be contrasted with the soft and beautiful home scene, which opens round the house.

Henry Lascelles of Harewood, and of Hank-hall, left issue Edwim Lascelles, who was created Baron Harewood, July 9, 1790. He was born in 1713, and married, first, Elizabeth, sole daughter and heiress of Sir D'Arcy Dawes, Bart., and by her had issue two children, who died infants. He married, secondly, Jane, relict of Sir John Fleming, of Brompton Park, Middlesex, Bart., and daughter of William Colman, of Gornhey, Devonshire, Esq.; and dying Feb. 24, 1796, without issue, the barony became extinct, and the estates devolved to Edward Lascelles, the present Earl, who was created baron Harewood, June 18, 1796, and Earl of Harewood, and Viscount Lascelles, August 15, 1812.

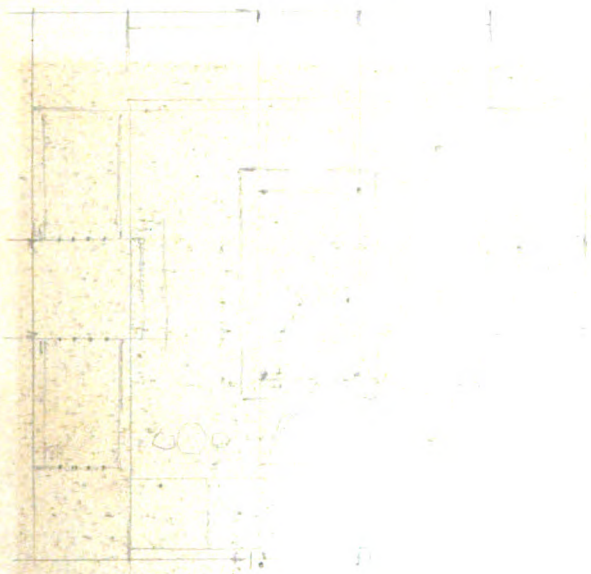


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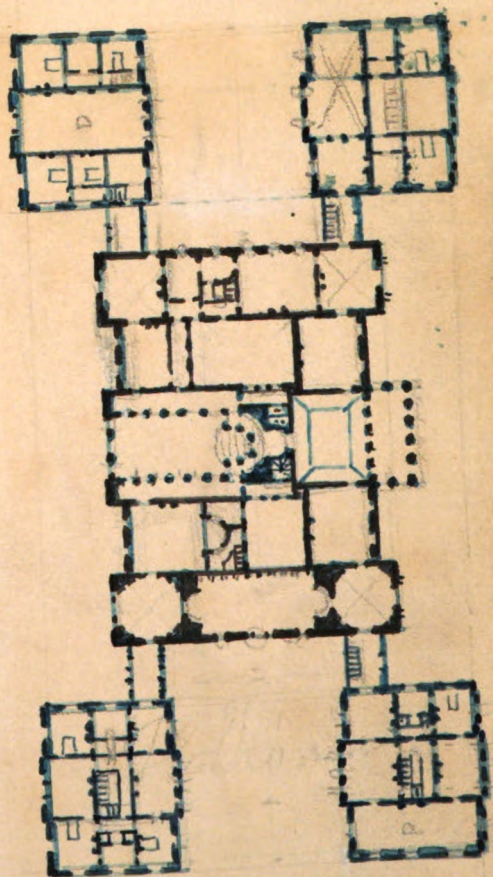


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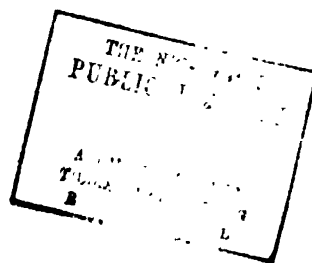
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# HOLKAM.

100

FROM WOOLFE AND GANDON VIT. BRIT. VOL.V.







HOLKHAM HALL,  
NORFOLK.

Miss E. Pym. del.

J. N. P. del.

# Holkham Hall, Norfolk;

THE SEAT OF

THOMAS WILLIAM COKE, ESQ. M. P.

THE plan of this magnificent Mansion, the seat of splendour and hospitality, was struck out by Thomas Coke, Earl of Leicester, and the Earl of Burlington, assisted by Kent, from the designs of Palladio and Inigo Jones. The Earl of Leicester commenced the building in 1734, but dying in 1759, it was completed by Margaret, his dowager Countess, in 1764, who, according to Blomefield, expended after the Earl's death upwards of 11,000*l.* on the house, and 3,000*l.* for furniture.

It consists of a centre and four wings, one at each angle. The centre is a quadrangle, 160 feet by 115, and has a communication with the wings, by rectilinear corridors. The extent, including the wings, is 345 feet, and the depth 180; each of the two fronts presents a centre and two wings: the south front (represented in the plate) has a fine portico, supported by six Corinthian columns, and is justly admired for its light, airy, and elegant appearance. The north front is the grand, or principal entrance, and exhibits different, though handsome features. The wings, which partake of similar characteristics, have been thought to diminish from the general magnificence of the building, by the want of uniformity of style with the south front, and by being too much detached to be considered with unity.

Each wing has its respective destination; one is allotted to the uses of the kitchen and all its offices, a servants' hall, and some lodging rooms. Another is the *Chapel Wing*, which contains the dairy, wash-house, laundry, and lodging rooms. At opposite angles, on the western quarter, are situated the two other wings: one of these contains the family apartments; the other is wholly calculated to accommodate company, and is called the *Strangers' Wing*.—The *Entrance Hall*, which is entirely of Derbyshire marble, forms a cube of 48 feet, and has a gallery round it, supported by 24 Ionic columns. The *Saloon* is 42 feet by 27; and is hung with crimson coffoy. To the left of the saloon, are, first, a drawing-room, 33 feet by 22, hung with crimson coffoy; the pier glasses very large, and exceedingly elegant, and the agate tables superb. Next the *Landscape Room*, which is a dressing-room to the state bed-chamber, 24 feet by 22, hung with crimson damask. A passage room leads to the ante-room to the chapel, and then into the state gallery. The *State Bed-chamber*, 30 feet by 24, is fitted up with great taste; and is hung with French tapestry, except between the piers: the colours of the whole are exceedingly brilliant. The bed is of cut velvet, upon a white satin ground, and, as it appears in common, is a very handsome gilt settee, under a canopy of state. The whole marble chimney-piece, representing two pelicans, is esteemed remarkably beautiful. The next apartments are



Mrs. Coke's, and consist of a bed-chamber, dressing-room, and a closet with books : the bed-chamber is 24 feet by 22; the dressing room, which is 28 by 24, is hung with blue damask.

To the right of the hall and saloon, is another *Drawing-room*, 33 feet by 22, hung with crimson flowered velvet. The glasses, tables, and chimney-pieces, are elegant. The *Statue Gallery* consists of a central part, and two octagonal ends : the first is 70 feet long, by 22 wide ; and each octagon, of 22 feet diameter, opens to the centre by a handsome arch : one end is furnished with books, and the other with statues. The statue of *Diana* is considered to be extremely fine ; a *Venus* in wet drapery, is likewise exquisitely sculptured.

One of the octagons in the gallery communicates with the *Dining Room*, a cube of 28 feet, with a large recess ; here are two chimney-pieces, one representing a sow and pigs, and wolf ; the other, a bear and bee-hives, finely executed in white marble. Returning to the Statue gallery, one octagon leads to the strangers' wing, and the other to what are called the *Earl of Leicester's Apartments*, consisting of, first, the anti-room ; 2, dressing room ; 3, the *Library*, 50 feet by 21, which is exceedingly elegant ; 4, Mrs. Coke's dressing room ; 5, bed-chamber ; 6, a closet, with books.

Mr. Coke has long been distinguished as an agriculturist, the first indeed in the kingdom ; and his exertions to promote that most useful of all sciences, agriculture, afford a noble example to the country. At the annual Holkham sheep-shearing, and agricultural meeting, he entertains for several successive days, not fewer than 300 individuals of various ranks and professions of his neighbours, of strangers, and of foreigners.

An eminent writer (Dr. Rigby, of Norwich) remarks that, " every one who visits Mr. Coke, is struck with the beauty of the Holkham scenery, the magnificence of his mansion, his princely establishment, and his liberal hospitality. Mr. Coke came to his estate at Holkham, forty-one years ago. The rental was then only 2,200*l*. At the present time, the annual fall of timber, poles, and underwood, from his plantations, averages about 2,700*l*., and the total increase of rents exceeds 20,000*l*. per annum ;—an increase in the value of landed property, a creation of wealth, probably unexampled, except in the vicinity of large towns, or in populous manufacturing districts."

Mr. Coke was elected a representative for the county of Norfolk, first, in 1776, again in 1780, 1790, 1796, 1802, and 1806 ; but, the last election being declared void, he was chosen for Derby, in the room of his brother, Edward Coke, Esq., who was returned in his place for Norfolk. He was, however, again returned for the county in 1807, and, at the subsequent election, in 1812. He married in 1775, Jane, (sister of the present Lord Sherborne,) who died July 20, 1800, leaving issue, two daughters, Jane Elizabeth, married, first to Charles, late Lord Viscount Andover, who died in 1800 ; and secondly, to Captain Henry Digby, R. N. : and Anne Margaret, who, in 1794, married George, now Viscount Anson.

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Engraved by W. Wallis

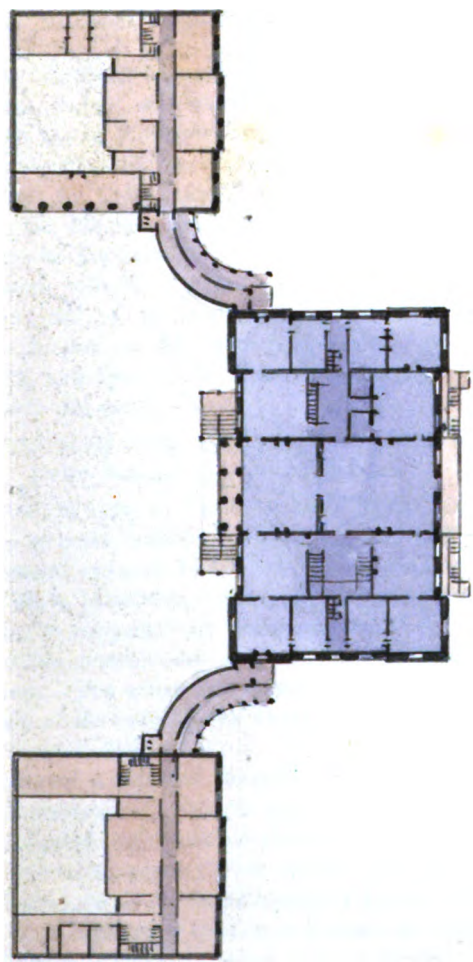
# HOUGHTON HALL,

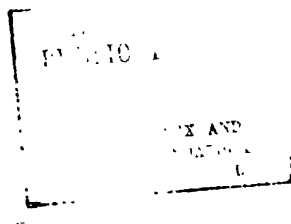
NEWCASTLE.

*James H. Houghton, Esq., Proprietor. Built by James Houghton, Esq., in 1768.*

**REFUGIATION**

8 4 2





# Houghton Hall, Norfolk ;

THE SEAT OF

GEORGE JAMES CHOLMONDELEY,

MARQUESS OF CHOLMONDELEY.

THE survey of this truly sumptuous pile fills the mind with every thing that magnificence can inspire, and excites strong images of the power, wealth, and grandeur of the illustrious builder, Sir Robert Walpole ; it was erected during the time he was Prime Minister. The original designs were furnished by Colin Campbell, the author of "*Vitruvius Britannicus*;" but, the Mansion was erected by Thomas Ripley, an architect, who, from having been patronized by the ministry, fell under the lash of that severe satirist, Pope ; he very much improved the designs for Houghton ; and, in the execution, was superior even to the Earl of Burlington himself, in the opinion of modern critics. It was commenced in 1722, and finished in 1735, as an inscription, over the entrance, at the south end acquaints us.

ROBERTUS WALPOLE HAS AEDES ANNO S. M.D.CC.XXII INCHOAVIT  
ANNO M.D.CC.XXXV PERFICIT.

The principal front, a view of which we have given, is towards the west. The centre, or main building, is quadrangular, and is 166 feet square. The basement story is rustic, this is ascended by a double flight of steps, with a balustrade ; the pediment over the entrance, containing the arms, is supported by Ionic columns ; the entablature is continued round the centre, each angle of which is crowned with a copula and lantern. The wings containing the offices, are connected with the main body of the edifice, by a Tuscan colonnade ; and the extent of the whole front, is 450 feet.

The interior contains a suite of magnificent Apartments, adorned in the most sumptuous manner ; but, its principal embellishment, was the large and celebrated collection of pictures once its proud boast, and indeed, ornament to the country ; but, which were sold in 1779, by George, Earl of Orford, to Catharine, Empress of Russia, for 45,500*l.* ; a sum we should think inadequate to their real value, at least, if the original cost to Sir Robert Walpole be taken as the criterion.

The great Hall, a cube of forty feet, is certainly a very noble room ; the ornaments of the ceiling are by *Alari*, as also the frieze, in which are bas-reliefs of Sir R. Walpole, and Catharine, his first lady, and Robert, Lord Walpole, their eldest son, and Margaret Rolle, his lady : over the chimney, a bust of the Earl of Orford, by *Rysbrack* : opposite is an exceeding fine cast of the Laocoon, in bronze, by *Girardon*, for which, the Empress of Russia offered the Earl of Orford

5,000*l.*; the figures over the great door, and over the lesser doors, are by *Rysbrack*; round the Hall are the following busts, Marcus Aurelius, Trajan, Septimus Severus, and Commodus, antiques; the two latter were given to General Churchill, by Cardinal Alexander Albani, and by him presented to Sir Robert Walpole. A young Hercules, Faustina Senior, Jupiter, a young Commodus, a Philosopher, Hadrian, and Pallas, all antique; Homer and Hesiod, modern; Baccio Bandinelli, by himself. On the tables, the Tiber and Nile, in bronze; two vases, ditto; busts of a Roman Empress, and a female, both antique. The great Staircase is painted in chiaro oscuro, by *Kent*; in the middle, four Doric columns support a fine cast in bronze of the Gladiator, by *John of Boulogne*, a present from Thomas, Earl of Pembroke, to Sir Robert Walpole. From the Hall, we enter the Saloon, 40 feet long, 30 feet wide, and 40 feet in height. The ceiling of this apartment was painted by *Kent*, who gave designs for most of the furniture. The chimney-piece and tables are of black marble: here is a whole length portrait of the Empress of Russia, by *Brompton*, also *Œdipus Colonus*, *Castor and Pollux*, and *Philoctetes*.

The Drawing-Room is 30 feet long by 21 feet wide; the ceiling is taken from one that was in the Dining-Room at the old House, built by Sir Edward Walpole, grandfather to Sir Robert: over the chimney, the Holy Family, also portraits of the Cholmondeley family and Sir John.

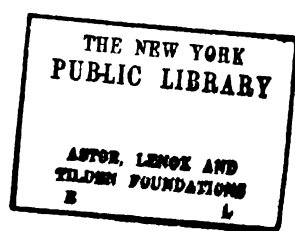
The blue damask Bed-Chamber is hung with tapestry, and contains a portrait of lady Malpas, daughter of Sir Robert Walpole, by whom the estate descended to the Cholmondeley family.

The Library, 22½ feet by 21½: over the chimney, is a whole length of George I., in his coronation robes, by *Sir Godfrey Kneller*: this is the only picture for which that monarch ever sat in England.

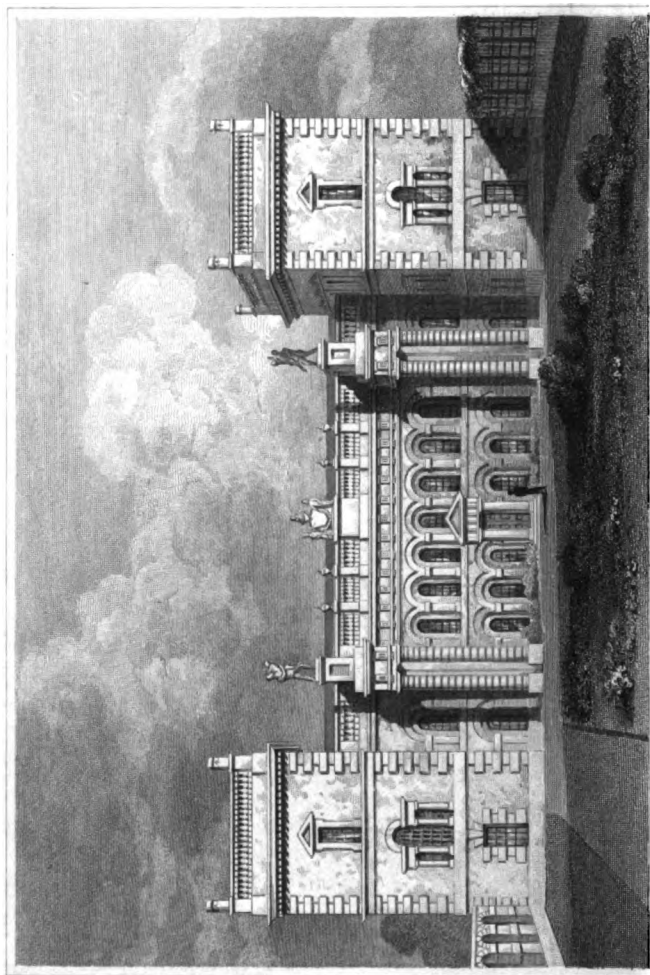
The Dining-Parlour is ornamented with some fine pear-tree carving by *Grieling Gibbons*, and a portrait of that artist, by *Sir G. Kneller*—it is a master-piece; also portraits of King William, Locke, and Carreras, a Spanish poet, by the same hand.

The suite of apartments on the other side of the saloon, consist of—

The Carlo-Maratt Room, 30 feet by 21 feet; the hangings of variegated silk were a present from the Prince of Wales; the table is *Lapis Lazuli*; at each end are two India cabinets. The pictures are, the Holy Family, by *A Del Sarto*, a St. Jerome; and over the chimney, a portrait of Lady Cholmondeley. The velvet Bed-Chamber; the bed is of green velvet, richly embroidered with gold; the hangings of tapestry represent the loves of Venus and Adonis, after *Albano*. A room, called the Cabinet, leads to the Marble Parlour; one entire side is marble, with alcoves for sideboards: over the chimney is an alto-relievo, by *Rysbrack*, after the antique. The Plantations that surround this princely edifice are laid out to give the greatest possible effect, for they are so disposed as to appear one beyond another, in different shades, to a great extent. In the road from Syderstone, they appear, it is thought, to the greatest advantage.







Engraved by T. Agnew

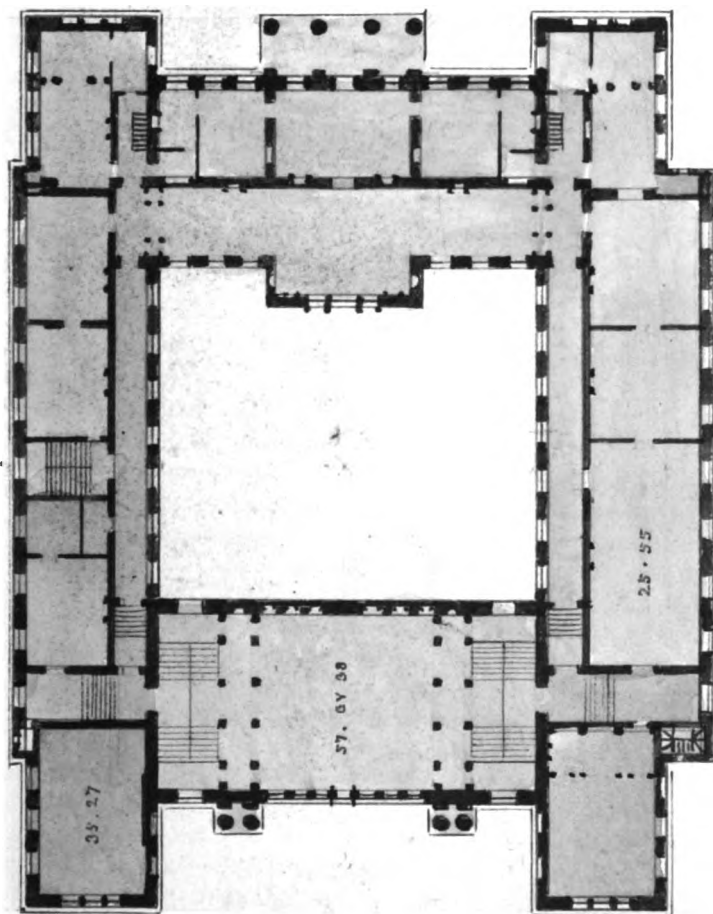
# GRIMTHORPE CASTLE.

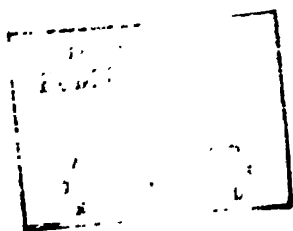
LINCOLNSHIRE

Designed by T. Agnew

Printed and Published by T. Agnew & Sons, 15, Mark Lane, London, E.C.

GRIMSTHORP.





# Grimsthorpe Castle, Lincolnshire;

THE SEAT OF

PETER BURRELL,

LORD GWYDIR.

---

THE principal Front of this Mansion was erected about the year 1723, from a design and under the direction of the celebrated Sir John Vanbrugh: it consists of a noble Centre and two lofty Wings, surmounted with balustrades. This elevation is towards the North, it is magnificent, and is said to display much boldness of imagination.

The Building is large and irregular, and appears to have been erected at different periods.

Our View was taken from the centre of the large Court in front; this Court is entered by iron gates guarded by two Lodges.

The South and West Fronts are divided into numerous small chambers; on the East Front is the principal Drawing Room; this Apartment is adorned with a fine collection of Portraits and other Pictures; on the Ground Floor are the Offices. In the North East Wing is the Kitchen, and the North West Wing contains a beautiful Chapel. The South East Tower is ancient, and within it is a winding stone Staircase, which leads to a Chamber that has the appearance of having been erected as early as the time of King Henry III. Leland observes: "The Place of Grimsthorpe was no great thing afore the new building of the second Court; yet was all the old work of Stone, and the Gate House was fair and strong, and the walls on each side of it embattled; there is also a great ditch about the House." *Itin.* vol. i. fol. 26. The principal part of the House was erected, and the Park laid out, in the time of Henry VIII. by Charles Brandon, Duke of Suffolk, who married the sole Heiress of the Willoughbys, in whose patrimonial possession Grimsthorpe was included. Fuller, speaking of the House, calls it an *extempore Structure*, raised suddenly to entertain King Henry VIII. in, during his progress through this part of the Kingdom. The great Hall, which was built at this time, was then decorated with hangings of the Gobelin Tapestry, which had come into the possession of the Duke by his first wife, Mary, Queen of France; about the same time the East and South Fronts were erected, these have embattled Turrets at the angles.

From the Gates of the North, or principal Front, is an avenue which extends near a mile in length; on the South are the Gardens and Pleasure Grounds, and on the West a beautiful sloping Lawn descends to two lakes, comprising about an hundred acres, beyond which is a rising ground terminated by a grove of Forest trees.

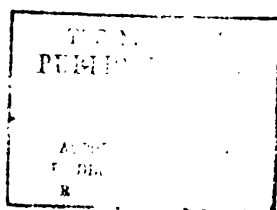
On the East side the view embraces the Hamlet of Grimsthorpe, with the Lordship of Edenham.

The whole of the Parish of Edenham, which contains 6,424 acres of land, with the exception of about 100 acres, belongs to Lord Gwydir. The Park, which is sixteen miles in circumference, is beautifully varied with noble and very spacious woods. In a valley, about a mile from the Mansion, is the site of Val Dei, formerly a Cistercian Abbey, founded by William, Earl of Albemarle, about the year 1451; it is now covered by a small wood; not a single wall of any part of the building remains, except three or four large sculptured stones.

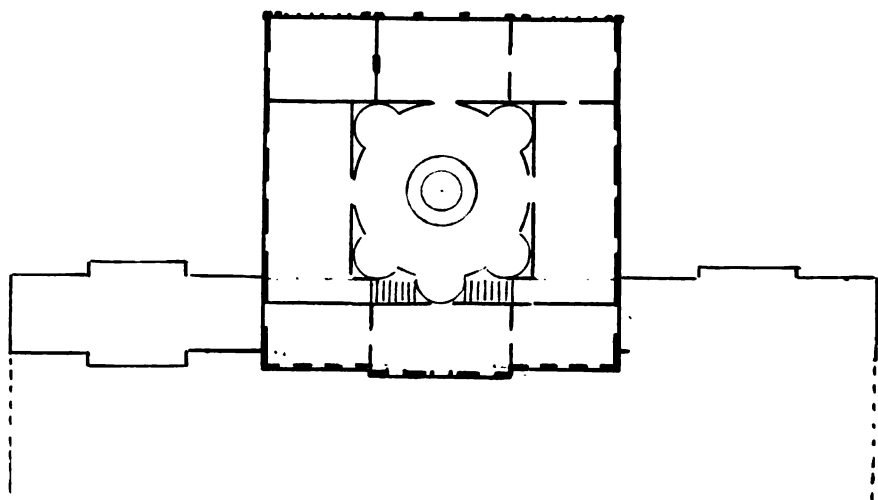
The country around Grimsthorpe abounds with that inequality of surface, that diversified interchange of hill and dale, wood and lawn, which constitutes the picturesque in natural scenery.

In the Church of Edenham, are many curious monuments of the Bertie family.

Grimsthorpe Park descended to Lord Gwydir, by right of his wife Priscilla Barbara Elizabeth Lindsay, Baroness Willoughby de Eresby, daughter and co-heir of Peregrine, Duke of Ancaster.



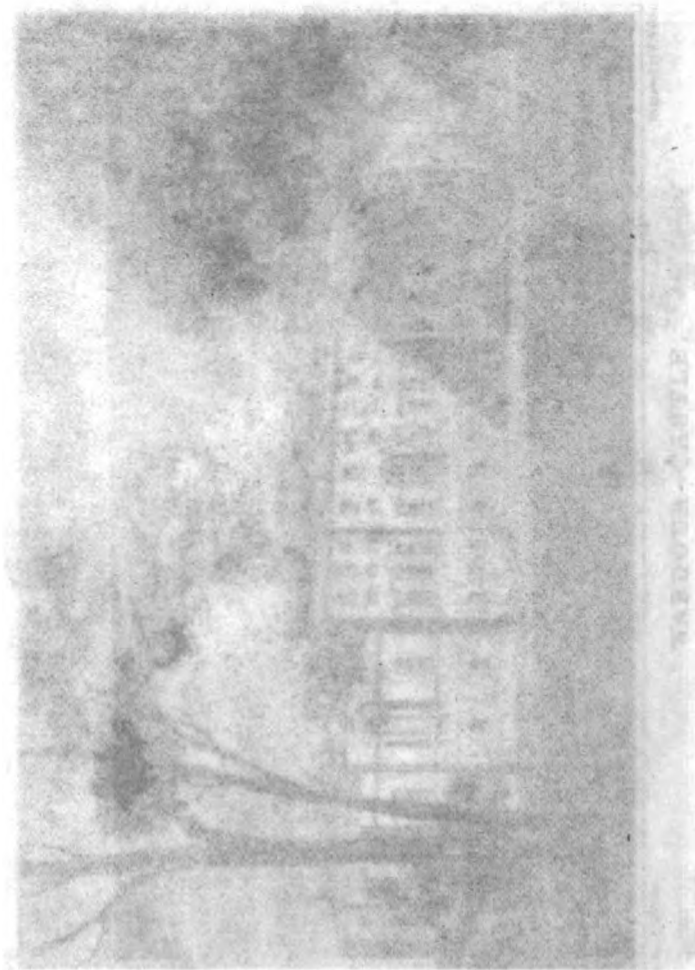
WARDOUR CASTLE.

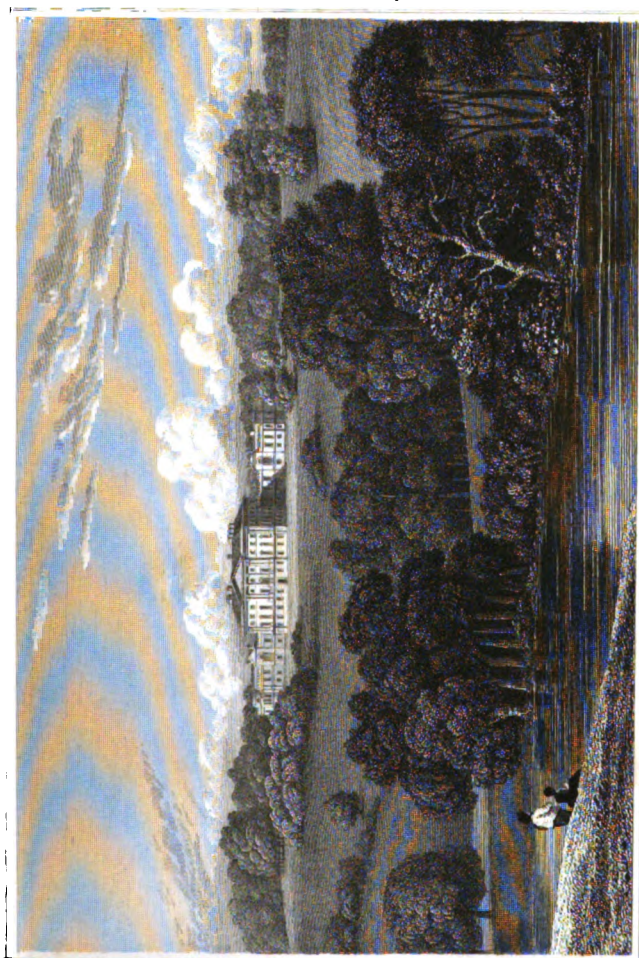


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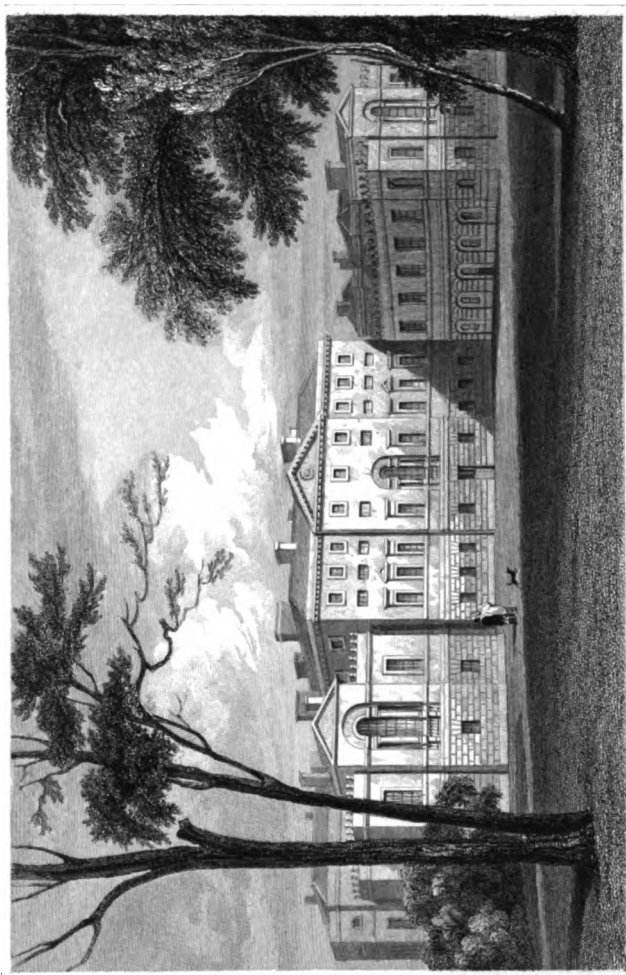


Drawn by H. Meade.

Engraved by T. Higham.

# WARDOUR CASTLE, WILTSHIRE.

FROM A SKETCH BY H. MEADE.



Engraved by W. Wallis.

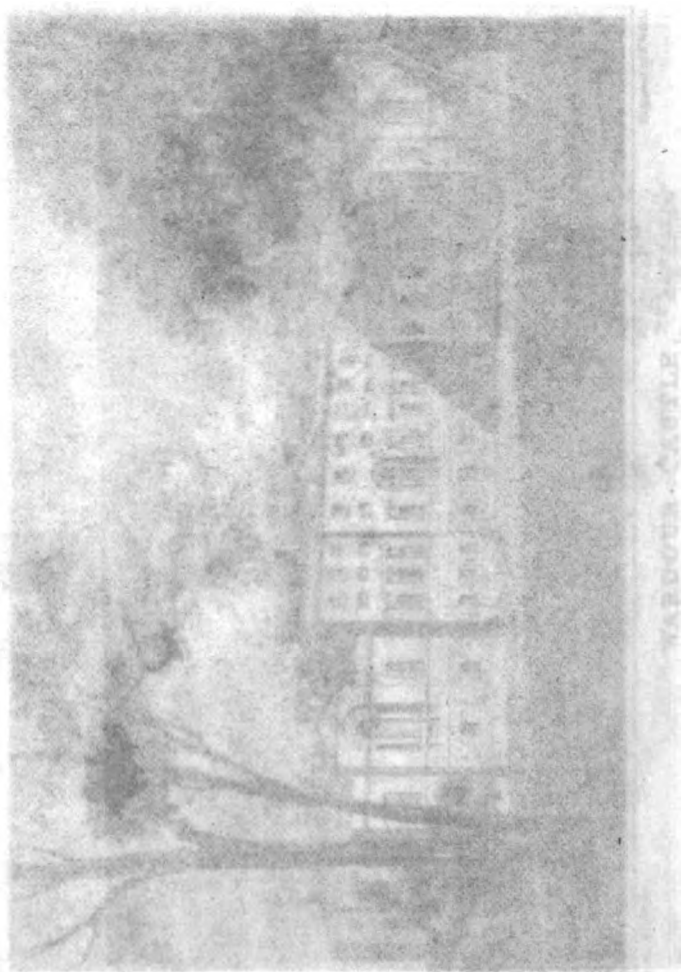
# WADSWORTH CASTLE. NY.

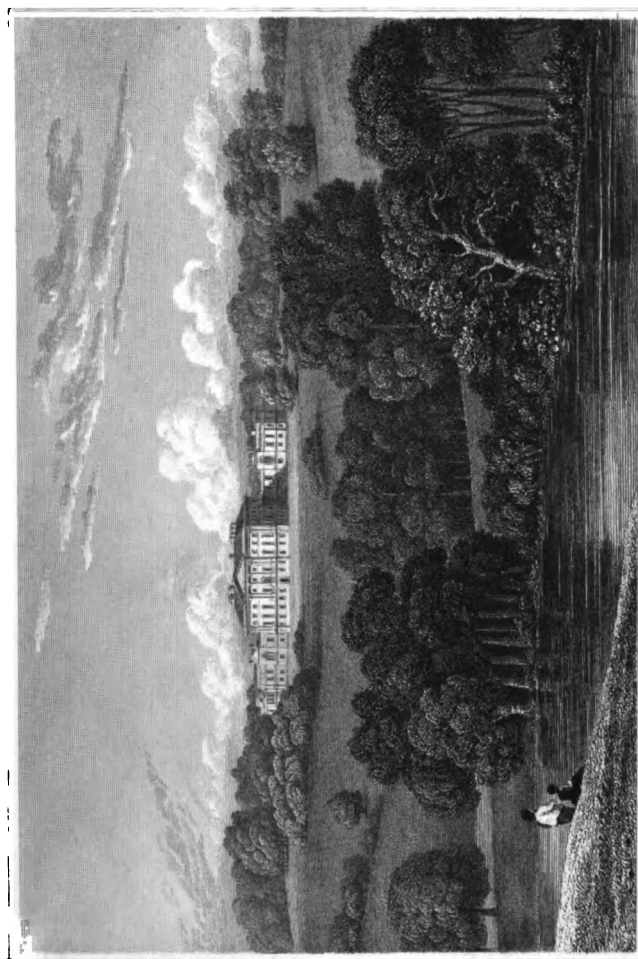
*From a drawing by the late Hon. John Wadsworth.*

Drawn by Thos. H.



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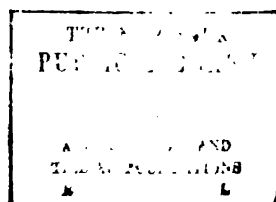


Engraved by T. H. G. Ham.

# WARDOUR CASTLE, *Wardour Castle* Wiltshire.

A view of the Castle and the surrounding grounds.

Dewar & Co. Sculp.



# Wardour Castle, Wiltshire;

THE SEAT OF

JAMES EVERARD ARUNDELL,

LORD ARUNDELL, OF WARDOUR.

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SIR THOMAS ARUNDELL, second son of Sir John Arundell, Knt. of Lanherne in Cornwall, lineal descendant of Roger de Arundell, recorded in Domesday Survey to be possessed of twenty-eight manors in the Counties of Dorset and Wilts, purchased the Castle of Wardour in the reign of Henry VIII.; being engaged with the Duke of Somerset in the conspiracy against the Duke of Northumberland, he was executed with him in 1551. His estates were confiscated, and Wardour Castle was granted to the Earl of Pembroke, of whom it was soon after purchased by Sir Matthew Arundell, eldest son of Sir Thomas Arundell, whose son, Sir Thomas Arundell, distinguished himself by his heroic valour at the siege of Gran in Hungary, where with his own hand he seized the Turkish standard. His exploits were rewarded by the patent of the Emperor Rodolph II., dated Prague, 14th December, 1595, creating him and his descendants Counts of the empire. King James I., in 1605, elevated him to the English peerage, by the title of Baron Arundell of Wardour.

The old Castle, in early times the residence of the families of St. Martin, Lovel, Tuchet Lord Audley, and Willoughby de Broke, was greatly enlarged and embellished by Sir Matthew Arundell, in the reign of Elizabeth. During the Civil Wars, it was heroically defended by Blanche, Lady Arundell, against the superior Parliamentary forces, to whom she was at last compelled to surrender it, in May, 1643; when a garrison, under the command of General Ludlow, took possession of it, but was soon dislodged by the disinterested patriotism of Lord Arundell, who caused a mine to be sprung, and thus effected the destruction of his own Castle and residence, which from that period has ceased to be a Mansion.



In 1770, Henry, the eighth Lord Arundell, commenced the building of the present stately edifice, upon the designs of Paine; it was completed and inhabited in 1776.

The situation is on an eminence, distant about a mile from the old Castle, whose ivy-mantled ruins, rising from the level area at the foot of a beautiful amphitheatrical hill richly clothed with wood, now constitutes the most prominent and picturesque object from the eastern windows. The plan of the House, designed upon an Italian model, consists of a square centre and two wings, connected by a curvilinear corridor; a rusticated basement runs round the whole edifice.

The North front contains four rows, of nine Windows each, in the basement and first stories, the Mezzaninas, and Attics, and is decorated with a projecting cornice and modillions. In the centre a pediment embracing the three centre Windows relieves the uniform plainness of the surface by a projection of about a foot.

The Southern front presents a richer character of architecture, having six three-quarter fluted Corinthian columns to support the entablature and pediment; the outer columns are coupled, the plinths nearly touching; niches for statues fill the inter-columniation on each side the centre, which is occupied by a large semicircular window.

The whole is built of a fine white calcareous stone found on the spot.

The entrance in the North front admits into a Vestibule, 30 feet by 40 feet, opening into the great staircase, which is of circular form, and possesses singular architectural beauty; it occupies the centre of the House; lofty fluted Corinthian columns support the cupola, which admits the light; heraldic cognizances of the family adorn the frieze; musical trophies fill the dies of the soffit; a double flight of steps leads to the Corridor round the staircase 144 feet in circumference, which through doors placed in deep recesses opens a communication with a connected suite of ten principal apartments in the centre, and with a range of numerous rooms in the Wings. The Kitchen and Offices are in the East Wing; the Western wing contains the Chapel, which measures 95 feet in length, 40 in breadth, and 40 in height; both extremities are semicircular. On the East, four Corinthian columns support the Tribune appropriated to the organ and choir. The Sanctuary, enclosing the Altar, was enlarged, upon designs by Soane, by recesses on each side containing galleries supported by two Scagliola columns, and two pilasters of Siena marble, with gilt capitals and white marble bases, beneath it are several monuments of individuals of the family whose remains are interred in the vaults under the Chapel, to which access is given from without.

The Altar, designed and executed at Rome by Giacomo Quarenza, is composed of porphyry, agate, pietre dure, and other rich marbles.

An ancient verd antique sarcophagus stands within a recess in front;

the Tabernacle, in the form of a circular monopteral temple, rises from the centre; the Cupola of porphyry, supported by columns of jasper, with silver-gilt capitals, upon which is fixed an emblematical image of Religion.

The paintings which adorn this Chapel are copies from Guido and other celebrated masters; the altar-piece, A Dead Christ, is by Giuseppe Cades.

In the Vestry are several very beautiful ornaments and dresses, particularly a chasuble, made for the use of Westminster Abbey, in the time of Henry VII.; it is of crimson velvet, richly embroidered with the white and red roses, pomegranates, fleur de lis, and portcullis; on the back part is worked, in the same style, the representation of Judas betraying Christ. There are many other copes and vestments of great richness.

The Apartments in this noble Mansion contain an extensive and valuable collection of pictures.

#### List of the Pictures at Harbour Castle.

##### THE MUSIC ROOM, 30 Ft. by 24.

In the centre compartment of the Ceiling is a very spirited copy of *Guido's Aurora*, by *Pompeo Battoni*.  
Whole length Portraits of Henry, Seventh Lord Arundell, and Mary Arundell, his Wife—*Str. J. Reynolds*.  
Henry, Eighth Lord Arundell.  
Mary Conquest, his Wife, also by *Reynolds*.  
Blanche, Lady Arundell, a copy by *Ang. Knuffman* of an original.  
A Holy Family with Angels—*L. Giordano*.  
Agar in the Desert—*P. Battoni*.  
A Port on fire—*Vernet*.  
The Coast of Naples at Pizzo Falcone, moonlight—*Gregorio Fidanza*.

##### THE GREAT DRAWING ROOM.

Two Sea Views, a Calm and a Storm—*Vernet*.

*The last Work of the Artist.*

A Portrait, unknown, of a young man with a band and high crowned hat—*Porbus*.

A Lady—*Ditto*.

A Lady in a Ruff—*Matin de Vos*.

Mirevelt and his Wife—*Mirevelt*.

A Madonna and Child, copy from Guido—*Sasso Ferrato*.

*The reputed original in the possession of Sir Lawrence Dundas, has been engraved by Strange.*

A Madonna and Child—*Sasso Ferrato*.

*The Earl of Exeter purchased at Rome, in 1768, a Sketch of this Painting.*

A Head of Jesus—*Marocci*.

Two Landscapes with groups of figures—*Salvator Rosa*.

Moses striking the Rock—*Becher*.

The Israelites gathering Manna—*Ditto*.

Two Sea Views—*La Orela*.

Two Landscapes—*Mompfort*, a *Flaming*.

Two small ditto—*Oriente*.

The Virgin, after *Raffaello*—*Sasso Ferrato*.

Two large Landscapes—*Luontelli*.

##### THE LITTLE DRAWING ROOM, 22 Ft. by 24.

Two large Landscapes—*Salvator Rosa*.

Two Landscapes—*Gaspar Poussin*.

Two Ditto—*Salvator Rosa*.

*The four last from the Collection of Cardinal Gualinski.*

Three Snow Views—*Fran. Feuch*.

*One is a View on the Road to Loretto, the others Views in the Tyrol.*

Robbers in a Wood—*Toniens*.

Two very spirited Sketches of our Saviour bearing the Cross, and a Crucifixion—*Salvator Rosa*.

Two small Landscapes—*Velvet Breughel*.

Tobit going to meet his Son, said to be by *Gerard Dowd*.

*The most beautiful Painting in the Room.*

*Among Rembrandt's Etchings is one in which the subject is treated in a similar manner with this.*

Jesus Christ and Mary Magdalen.

A Copy from *Breughel*, on copper.

A Copy from *Pietro di Cortona*, ditto.

##### THE SALOON, 40 Ft. by 25.

The Descent from the Cross—*Spagnoletto*, large.

*This has been engraved by Dom. Cunego, the plate is in Lord Arundell's possession.*

A Shepherd playing on the Bagpipes, with his dog and an ass standing by him—*Michael Angelo da Caravaggio*.

Joseph interpreting the dreams of Pharaoh's Butler and Baker—*Christian Van Kausenberg*.

*Hitherto esteemed a Murillo, till the initials C. V. K. were discovered.*

Infant Jesus sleeping on a Cross—*Guido*.

*This Picture was highly esteemed by Sir Joshua Reynolds.*

A very fine and admired Holy Family—by *Andrea del Sarto, after Raphael*.

A Madonna and Child, with St. John—*Parmegiano*.

St. Jerome—*Rubens*.

*A very well preserved Painting, the Dalmatian features are admirably expressed. Mengs esteemed this one of the best heads ever done by Rubens. It was brought from Brussels by Cardinal Crielh, who received it as a present while Nuncio at that place.*

St. Bernardin of Sienna—*Titian*.

*A surprising fine Portrait.*

A Dead Christ with Angels.—*Trevisani*.

*The foreshortening of the Figure of our Saviour has the manner and strength of Carucci. On the head of one of the three nails are the Arms of a Cardinal, for whom it was painted.*

The Virgin fainting, supported by two women—*Trevisani*.

Constantine's victory over Maxentius—*Filippo Lauri, after Raphael at the Vatican*.

Jacob's Journey with his Family into Egypt; and Jacob met by his Son Joseph.—*Nic. Poussin, on diaper*.

*These two originally belonged to the Piombino Family.*

Two large Landscapes with Figures—*Carlo Labruzzi*.

*Painted for Lord Arundell.*

Head of the Virgin—*Carlo Dolce*.

Head of a Hermit contemplating a Skull.—*Salvator Rosa*.

Head of St. Bernard—*Dom. Feti*.

Head of an Old Woman reading—*Langfranc*.

Interior of a Calvinist Church—*P. Neefs*.

Interior of the Cathedral of Antwerp—*Ditto*.

*From the Collection of Mons. Verelst at Brussels.*

A Groom and White Horse—*Rembrandt*.

*A beautiful Cabinet Picture.*

Two excellent Sketches, by *Nic. Poussin*, of the Death of Abel and Sacrifice of Isaac.

Trumpeters refreshing themselves at an Inn—*Wouwermans*.

*This has been engraved.*

Old Woman peeling Apples—*D. Teniers*.

Surprise of Convoy—*D. Stoop*.

Two Sea Views—*La Croix*.

Two Sea-ports—*Mangiard*.

Old Woman looking at a Piece of Money—*Rubens*.

Head of St. Francis—*Corregio*.

*Surprising force and expression.*

## THE LIBRARY, 30 Ft. by 24.

Portrait of Cardinal Car. Rezzonico—*Vincenzo Robigtiard*.

Pope Benedict XIV. (Rezzonico)—*Pompeio Battoni*.

*Presented by his Holiness to Lord Arundell.*

Cardinal Giovanni Battista Rezzonico—*Maron*.

A Child of the Medici Family with a little dog—*Titian*.

Albert, Duke of Saxony—*Giorgione*, Cardinal Pole—*P. Labruzzi*.

*From one in the Barberini Library which is an ancient copy from the original in the Florentine Gallery.*

Monsignor Giacomelli, private Secretary to Pope Benedict XIV.—*Vincenzo Robigtiard*.

Three Children of King Charles I.—*Wickstedt*.

*Traced from the original by Vanduyck. Mount Vesuvius and the adjacent scenes, with the story of Pliny's Death—Voltaire.*

A View of Mount Aetna—*Voltaire*. *These two Pictures were painted for Lord Arundell.*

## THE DINING ROOM, 30 Ft. by 24.

Portrait of Thomas Arundell, second Son of the fourth Lord Arundell, with a black servant. He was killed at the battle of the Boyne, 1689—*P. Labruzzi*, *from a small original*.

The Honorable Henry Arundell, second Son of Third Lord Arundell.

Mary Scrope, Wife of Honorable Henry Arundell.

Thomas, first Lord Arundell of Wardour, ob. 1639—*Vanduyck*.

Colonel, the Honorable William Arundell, second Son of first Lord Arundell—*P. Longings*, *from a small original*.

Lucius Cary, Viscount Falkland—*Vanduyck*.

*This fine original has been engraved by Scriven, for the Portraits of Illustrious Persons.*

An unknown Head—*Vanduyck*.

Head of a Youth—*Andrea Camacci or Camace*.

*A beautiful Portrait cut out of a damaged Picture, by this rare Master.*

Portrait of Anne, daughter of the first Lord Arundell, Wife of Cecil Calvert, Lord Baltimore.

Cecily Arundell, Daughter of the third Lord Arundell, a nun of the order of Poor Clares, at Rouen.

Anne Wyndham, daughter and heiress of John Wyndham, Esq. of Ashcombe, and wife of the Hon. James Everard Arundell.

Sir Wadham Wyndham.

Sir Thomas More, a beautiful copy from a fine *Holbein* in Rome.

Lady Elizabeth Thimelby, and Lady Harriet Sheldon, daughters of Sir Thomas Savage—*Vandyck*.

Two small Portraits of Lady Bedingsfeld and Lady Belling, daughters and co-heiresses of Sir John Arundell of Lanherne.

Portrait of Edward Arundell of Lanherne, a boy.

A Lady of the Family of Arundell of Lanherne.

Rev. — Clifford—*Vandyck*.

Two small Portraits of Cardinal Howard, and John Arundell, Bishop of Exeter, 1501.

Hugo Grotius, a much admired Portrait—*Rubens*.

Cardinal Pole, small—*Titian*.

*This beautiful original, has been engraved for the Heads of Illustrious Persons.*

Mary Wriothesley, daughter of the Earl of Southampton, wife of the first Lord Arundell.

A small whole length of the sixth Lord Arundell when a boy, in a fancy dress.

Portraits of Henry, third Lord Arundell, and Cecily his wife, daughter of Sir Henry Compton, Knt. of Brambletye, in Sussex.

#### EAST CORRIDOR.

Portrait of Villiers, Duke of Buckingham.

Dorothy Panton, wife of the fifth Lord Arundell—*Sir Peter Lely*.

Lady Stanley, her sister—*Sir Peter Lely*.

Original Portrait of the Honorable Thomas Arundell and the Moor, from which the large Picture in the dining room is taken.

Small whole length of Prince Charles, in the Highland dress.

Two Portraits of Baron Everard and his wife, parents of Eleanor.

Elizabeth, wife of sixth Lord Arundell.

A beautiful small whole length portrait of Anthony Ashley Cooper, first Lord Shaftesbury—*Dobson*.

A small whole length, unknown.

Richard Belling Arundell, Esq., of Lanherne—*Sir G. Kneller*.

His wife Mary, daughter of Joseph Gage of Shirbourne Castle—*Sir G. Kneller*.

A smaller Portrait of the same Lady. Sir Thomas More.

A Portrait of Father John Gahagan, an Irish Trinitarian Friar, in Strada Condotti, at Rome; painted by his friend *Raphael Mengs*, the drapery added by *Maron* in 1760.

#### CHINTZ BEDCHAMBER, EAST WING.

A large Landscape, with Diana and Nymphs, by *Deane*: the figures and architecture by another artist.

The chimney-piece in this room, is of

white Carrara marble and red Egyptian antique marble, with five cameos in oriental alabaster, vine branches, &c. in gilt metal, designed by *Carlo Albani*, the ornaments carved by *Cardelli*.

#### ANTE ROOM.

Two Grand Paintings of Architecture, with figures by *Bibiena*.

*These Pictures were highly esteemed in Italy, at the time they were purchased.*

Two smaller Architectural pieces.

A Guardian Angel and Child—*Andrew Pozzi*.

*This Painter was a Jesuit lay-brother.*

Pope Leo stopping Attila—*Poussin* after *Raphael* in the Vatican.

The Apparition of the Cross to the Emperor Constantine—*Müncke* after *Raphael* in the Vatican.

The Baptism of Constantine—*Ditto, Ditto*.

#### WHITE BED-ROOM.

Two Portraits of Henry, seventh Lord Arundell, and his wife.

Henry, eighth Lord Arundell, and his brother Thomas, when boys.

#### BLUE DAMASK BED-ROOM.

A whole length of Il Senator Rezzonico—*Vincenzo* after *Pompeio Battoni*.

*Ditto* of Cardinal I. Baptist Rezzonico—*Vincenzo*.

#### LORD ARUNDELL'S BED-ROOM.

The Parable of the Wise and Foolish Virgins, a Dutch piece.

Corporal works of Mercy.

*Dutch ideas and Dutch characters expressed in a multitude of various figures by a good artist.*

St. Peter Weeping—*Cav. Lanfranc*.

Hurdy-gurdy Player, &c.—*Old Breughel*.

Post House—*Dutch School*.

Christ driving the Buyers and Sellers out of the Temple, in the manner of *Rembrandt*.

Boy and Cattle—*Berchem*.

Landscape and Water-Mill—*Flemish School*.

#### CHINTZ BED-ROOM.

Cascade of Terni—*Vernet*.

*A study of the Artist, who has introduced his own Portrait, and that of his Wife; the painting is on two cloths stitched together without printing.*

Cascade of Tivoli—*Vernet*.

*An unfinished work.*

Two Landscapes.

Two Landscapes—*Lucatelli*.

A Landscape—*Flemish*.

*Ditto*, a Wood-scene.

#### CHINTZ DRESSING-ROOM.

Copy of the Madonna della Sedia—*Maron*.

### BOUDOIR.

This beautiful and highly ornamented Room contains a choice collection of Miniatures and Drawings, with a great variety of miscellaneous curiosities, in carved ivory, agate cups, painted Italian earthenware, popularly termed *Raphael china*, &c. &c. The ceiling is painted and gilt, the chimney-piece is richly inlaid with ancient marbles, jaspers, agates, lapis lazuli, &c.; over the glass is  
A beautiful Landscape with cattle and figures—*Loutherbourg*.

Nineteen Miniatures of Scripture subjects from the Barberini Cabinet, viz.

Triumph of Joshua.

Joseph sold by his Brethren.

Solomon receiving the Queen of Sheba.

Christ and the Adulteress.

Jacob's Mystical Dream.

The Deluge.

Passage of the Red Sea.

David's Triumph.

Jacob's Journey to Egypt.

Moses striking the Rock.

Four Landscapes.

Two Battle-pieces.

Abraham and Three Angels.

Lot and his Daughters.

Joseph Interpreting his Dream to his Brethren.

Two Views of the Country about Loretto—*Mons. Haskart*.

The Last Supper, a drawing from *Guido*, by Madame *Serrano*, his favourite pupil.

The Pope opening the Holy Gate of St. Peter's—*Fratini* after a drawing by *Car. Pannini*.

Presentation of our Saviour in the Temple.

Our Saviour giving the Keys to St. Peter.

These two are from the *Arazzi* of *Raphael*, by *Antonio Massola*.

Basso relievo of Sir Aloysius Gonzaga, on a ground of lapis lazuli.

Virgin and Child, a relievo in silver on lapis lazuli, by *Giuseppe Agricola*.

On a table is a groupe in silver, representing the Flagellation of our Saviour, by

*Car. Bernini* for Pope Alexander VII., who presented it to Queen Christina of Sweden.

A Table Clock, by the celebrated *Giarera*, made for his own use.

The Virgin supporting the Dead Body of Christ, in ivory, on a pedestal of very rare marble, (*Thebalde*). This groupe was cut by *Michael Angelo*, and differs but little from his famous *Pieta* in marble at Florence.

Portrait of Urban VIII. relievo in pietre dure on lapis lazuli.

An Altarino, a curious and beautiful piece of work, from the *Aldobrandi* collection.

In this Cabinet also stands the singularly curious ancient oak grace cup or wasel bowl, formerly belonging to *Glastonbury Abbey*, of which an engraving and description may be seen in *Archæologia*, vol. xi. p. 411.

### MINIATURES.

St. Ignatius Loyola, at the age of 26. A profile supposed by *Thien*.

It was once the property of the *Jesuits*. Thomas, second Lord Arundell.—*J. Otter*. Henry, third Lord Arundell.—Enamel by *Petitot*.

Thomas, first Lord Arundell.—1585.—Enamel by *Petitot*.

The noble Possessor has had the above three Portraits engraved.

Cecily Compton, wife of the third Lord Arundell.—*Vandyke*.

There is also an engraving of this Portrait.

Prince Charles Edward, a drawing by *Giles Hussey*.

Sir Thomas Fairfax.—*Cooper*.

A Portrait unknown.—*Ditto*.

Sir J. Giffard, of Borstall, in Leicester-shire, an Enamel.

Henry, seventh Lord Arundell.—*Ditto*. Thomas Arundell, second son of the above Lord; and many others.

The State Bed Room is at present unfurnished, as is also the Dressing Room.

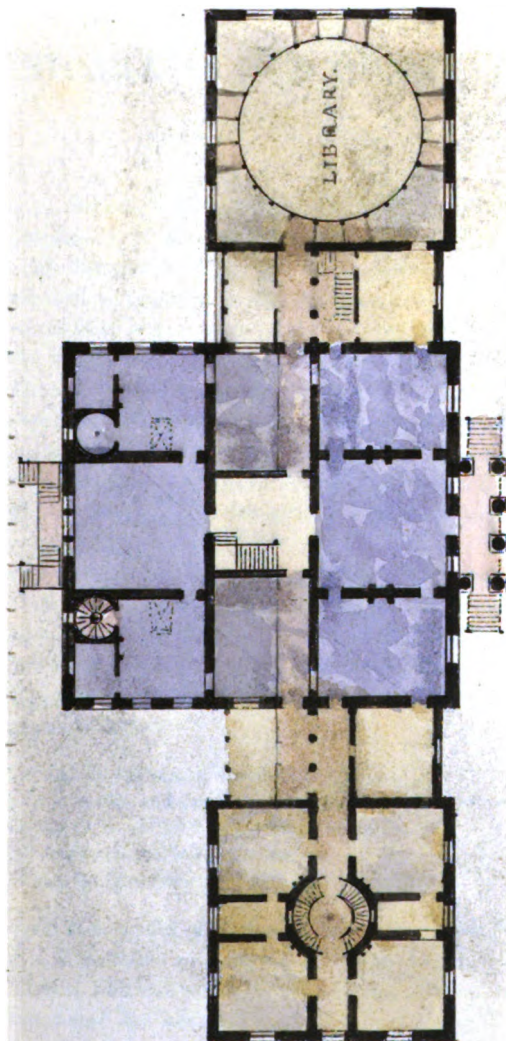
For the Loan of the Sketches, from which our Drawings were made, as well as for the Account and List of Pictures, we are under obligations to the Noble Proprietor.





3<sup>d</sup> VOL. CAMB. VIT.

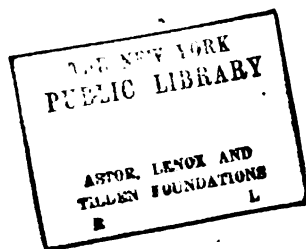
STOURHEAD.



STOURHEAD. REVISED BY A. J. DAVIS. N. YORK.

THE WINGS SHOULD SIT BACK 10 FEET.





# Stourhead, Wiltshire;

THE SEAT OF

SIR RICHARD COLT HOARE, BART.

THE manor of Stourton, the ancient seat of the noble family of that name, was purchased by Henry Hoare, Esq. in 1720, who then gave it the name of Stourhead, from the circumstance of the river Stour rising from six different springs in the pleasure grounds belonging to the estate, and soon after began to erect the present Mansion, from the designs of Colin Campbell, the author of *Vitruvius Britannicus*. It has undergone various alterations at different periods, the most material of which is the addition of two handsome Wings by the present possessor, one being appropriated to a Picture Gallery, and the other to a Library. The rich Cabinet, Statues, and great part of the Pictures, were collected by the late Henry Hoare, Esq. son of the purchaser of the estates, others have been since added by the present owner.

The Pleasure Grounds and Gardens at Stourhead were laid out by the late Henry Hoare, Esq.; they owe their chief beauty to the great variety of the ground which they contain; and to a broad and beautiful lake whose waters are at all times equally clear and transparent; it is nearly surrounded by hanging woods, which, with the decorative Temples, are seen reflected on its surface.

“ Throughout the various scenes above, below,  
Lawns, walks, and slopes, with verdant carpets glow:—  
On the clear mirror float the inverted shades  
Of woods, plantations, wildernesses, glades,  
Rocks, bridges, temples, grottos and cascades.”

The Pantheon is a model of that at Rome, but is here embosomed in a thick wood. It contains an antique statue of Livia Augusta, in the character of Ceres, and statues of Flora and of Hercules by Rysbrach; the latter is esteemed the best work of that sculptor. From the front of this building the scene is singularly beautiful. There are two other Temples in the Gardens, one to Apollo, designed from the Temple of the Sun at Balbec, the other a small Doric Temple dedicated to Flora, backed by fine plantations. The Grotto is an arched passage under ground, in which is a perpetual fountain and cold bath, a white marble

statue of a sleeping Nymph reclines in the recess; upon a tablet near it are four lines by Pope, beginning "Nymph of the Grot, these sacred springs I keep," imitated from the original by Cardinal Bembo.

A ferry boat now supplies the place of the Palladian Bridge which formerly crossed the lake.

The most interesting object which adorns these Gardens is the High Cross, which formerly stood in the City of Bristol, at the junction of four streets. It appears to have been built about 1373. Statues of Edward III., King John, Henry III., and Edward I., benefactors to the city, were then placed in niches round it; but in 1633 it was raised higher, and four other statues of Monarchs added, viz. Henry VI., Elizabeth, Charles I., and James I., each of whom had renewed and confirmed the city charters. Its height was then 39 feet 6 inches, and the whole was most curiously painted, gilded, and inclosed with an iron palisade. In 1697 it was again painted and gilt, but in 1733 was taken down, and afterwards erected in the centre of the College Green, from whence it was once more levelled in 1763; soon after which, it was presented by Dean Barton, with the consent of the Magistrates and Council, to the late Henry Hoare, Esq. who conveyed it to Stourhead, and with much taste, and at considerable expense, added the Base, Top, and Central Pier, thus preserving and protecting this very curious relic of ancient art.

At the source of the River Stour, in a valley about a mile above the Gardens, is another ancient building, called Peter's Pump, also brought from Bristol. It is of much ruder workmanship than the cross, consisting of four piers, with as many arches, over which are four statues in niches.

The origin of the Stour, which is near an ancient encampment of a circular form, is thus noticed by Leland in his *Itinerary*, vol. vii. 78. "The Ryver of Stoure risith ther of six fountaines, or springes, whereof three lie on the northe side of the Parke, harde withyn the pale; the other three lie northe also, but withoute the Parke. The Lord Stourton givith these six fountaynes upon his arms."

From the immediate vicinity of these springs, a fine verdant Terrace leads westward to the summit of a considerable eminence, called Kingsettle, over which passes the "Hardway," the British road by which King Alfred is supposed to have advanced to the attack of the Danes at Eddington. On this hill stands a lofty tower of triangular form, with round turrets at each angle; over the entrance is a statue of King Alfred, and upon a tablet underneath is an inscription, commencing, "Alfred the Great, A. D. 879, on this summit erected his standard against Danish invaders," &c.

Westward from the tower is an immense Tumulus, vulgarly called "Jack's Castle," this has been opened by the present owner, and was found to contain an interment of bones minutely burnt, a small lance head of brass, and an axe made of Sienite stone.

Stourton village, adjoining Stourhead, is seated in a low dell, the fronts of most of the houses are covered with roses, jessamines, and varieties of the clematis. In the Church, which was built in the 14th century, with a tower at the west end, are several monuments to the Stourton family, and memorials of Henry Hoare, Esq., who died March 12, 1724, and of Henry Hoare, Esq., his sons, who died in Sept. 1785; the latter is inscribed with some spirited lines from the pen of Hayley.

### List of the principal Pictures at Stourhead.

- Equestrian Portrait of Henry Hoare, Esq. by *E. Dahl* and *J. Wootton*.  
 Sir Richard Colt Hoare, Bart. and his son Henry Hoare—*S. Woodford*.  
*Carlo Maratti* preparing to paint the portrait of the Marquis Pallavicini, an allegorical picture.  
 Augustus and Cleopatra—*R. Mengs*.  
 Two Landscapes, by *Lucatelli*, copies from the originals by Claude, in the Pamphili Palace at Rome.  
 A Landscape—*Ross da Tivoli*.  
 Ditto—*Francesca Mola*.  
 Ditto—*Gaspard Poussin*.  
 Ditto—*Nicolo Poussin*.  
 The Rape of the Sabines—*N. Poussin*. This has been engraved by ———.  
 Elijah restoring the Widow's Son—*Rembrandt*. This remarkably fine picture was presented to the family by Bishop Atterbury.  
 A Madonna and Child, St. John the Baptist and St. Ambrosio—*Andrea del Sarto*.  
 Herodias with St. John's Head—*Carlo Dolce*.  
 The Holy Family—*F. Bart. di St. Marco*. This painter was a contemporary with Raphael, his works are very scarce even in Italy.  
 A Madonna and Child—*Palma Vecchio*.  
 The Judgment of Hercules—*N. Poussin*. This fine picture has been engraved by Sir Robert Strange.  
 A Madonna and Child—*Carlo Cignani*.  
 A Holy Family, after *Raphael*. The original is a Capo de Monte, in the collection of the King of Naples.  
 Diana and Nymphs—*Zuccharelli*. The frame of this picture was carved by Grinlin Gibbons.  
 St. John the Baptist—*Schidoni*.  
 The Genius of History—*Seb. Concha*.  
 Interior of St. Peter's at Rome—*P. Panini*.  
 A Landscape—*Domenichino*.  
 A Sea View, with Rocks—*Salv. Rosa*.  
 St. Mark's Place, Venice—*Canalatti*.  
 Two smaller views at Venice—*ditto*.  
 A Landscape at Break of Day—*Gainsborough*.  
 St. John Preaching in the Wilderness—*Breughel*.  
 The Four Elements—*Breughel* and *Van Balen*.  
 The Emperor Charles V. after Titian, by *Rubens*.  
 The Temptation of St. Anthony—*Teniers*.  
 Lady Hoare, Widow of Sir Richard Hoare, Bart.—*Ang. Kauffman*.  
 A Landscape—*Claude Lorraine*. This has been engraved by Vivares.  
 St. Agnes, a portrait in that character—*Titian*.  
 A Holy Family—*Annibale Caracci*.  
 St. Catharine—*Lorino*. This painter was a scholar of Lionardo da Vinci.  
 The Flight into Egypt—*Carlo Maratti*.  
 Tobit and the Angel—*F. Mola*.  
 Penelope and Euryclea—*A. Kauffman*.  
 Portrait of an Old Woman—*Murillo*.  
 The Marriage of St. Catharine—*F. Barroccio*.  
 Henry Hoare, Son to Sir R. Colt Hoare Bart.—*Sir Joshua Reynolds*.  
 Democritus—*Salvator Rosa*.  
 Holy Family, after *Raphael*, from the original, formerly in the collection of the Kings of France.  
 Noah sacrificing—*Imperiali*.  
 Its companion—*ditto*.  
 A Battle-piece—*Bourgoigne*.  
 A Bacchanalian scene, after *Titian*.  
 A Head.  
 A Peasant's Head—*Titian*.  
 Gypsies by Moonlight—*Rembrandt*. This picture has been engraved by *Earlom*.  
 Landscape and Cattle—*Cuyp*.  
 Four Family portraits, in crayons—*William Hoare*, of Bath.  
 Four Historical Subjects—*Lagrené*.  
 Two Boys, a Study.  
 A View of Florence—*Marlow*.  
 Two small Landscapes—*Momper*.  
 A Head of St. Francis, a sketch by *Guido Reni*.  
 A spirited Sketch, a design for an altar-piece—*Spagnoletto*.  
 The Prodigal Son—*Seb. Ricci*.  
 St. John in the Wilderness, a sketch—*Titian*.  
 The Pastor Bonus, a sketch—*Guerchino*.  
 Hope—*Carlo Maratti*.  
 The Marriage of Canaan, a sketch from his celebrated picture in the Durazzo Palace at Genoa—*Paul Veronese*.  
 A Holy Family, on vellum—*Leonardo da Vinci*.  
 An Old Head, a sketch by *Schidoni*.  
 A Magdalen, after *Guido*.

Abelard and Eloisa, a drawing—*A. Kaufman*.

The Marriage in Canaan, a copy from P. Veronese, by *Seb. Ricci*.

Christ healing the Blind—*ditto*.

Landscape and Figures—*Lucatelli*.

A Landscape and Cattle.

The Creation—*Roland Savery*.

Rocks and Water—*P. Hackaert*.

A Landscape—*D. Teniers*.

The Colosseum—*Gaspero d'Occhiali*.

Interior of a Church—*H. V. Sein*.

A Holy Family—*Trevisani*.

Ditto, after *Andrea del Sarto*.

Interior of the Pantheon in the Gardens at Stonhead—*S. Woodforde*.

A Greek Lady—*A. Kaufman*.

Two Historical Subjects—*Lagrené*.

A Landscape—*Wootton*.

The Lake of Albano—*Gregorio Fidanza*.

A View from Pescati—*ditto*.

A Landscape, Hunters chasing the Porcupine.

A Sea View, its companion.

A Moonlight—*Vernet*.

A Sunrise—*ditto*.

A Storm at Sea, the story of Jonah, after N. Poussin—*Taverner*.

The Lake of Bracciano—*Moore*.

A View in Flanders—*D. Teniers*.

Ditto at Tivoli—*Orizotte*.

A Landscape—*Memper*.

Ditto—*C. W. Bampfylde, Esq.*

The Convent of S. Cosimato, with the ruins of the Claudian aqueduct—*Carlo Labruzzi*.

The Bay of Naples—*Preto Antoniani*.

Architecture and Ruins.

A Landscape—*Wootton*.

Ditto—*ditto*.

The Mole at Naples, with Mount Vesuvius—*Marlow*.

A Landscape, large—*C. W. Bampfylde, Esq.*

The Lake of Nemi—*Wilson*.

The Castle of St. Angelo—*S. Rosa*.

A Landscape—*Lucatelli*.

Ditto—*ditto*.

A Storm at Sea—*Vernet*.

Three Landscapes—*Wootton*.

A Landscape—*C. W. Bampfylde, Esq.*

Herodias with the Head of St. John, after Guido—*Pompeo Battoni*.

The Death of Dido, after *Guercino*.

The Rape of Helen, after *Guido*.

The Family of King Charles I. after *Vandyck*.

Venus attired by the Graces, after *Guido*.

The Judgment of Midas—*S. Bourdon*.

Perseus and Andromeda, after *Guido*.

Wisdom, the companion of Hercules, after *Paulo Veronese*.

The Adoration of the Magi—*Ludovico Cardi*, commonly called *Cigoli*. This picture is esteemed one of the finest works of the Master.

Jacob and Esau—*Rosa da Tivoli*.

The Triumph of Bacchus, after A. Carracci—*Domenichino*.

The Denial of St. Peter—*Michael Angelo da Caravaggio*.

The Gamesters—*ditto*.

The Annunciation—*Francesco Albani*.

The portrait of a Prelate—*Domenichino*.

David and Goliath—*Francesco Mola*.

Portrait of the Cenci, after *Guido*.

St. Pietro Martyre, after *Titian*.

Figures, Cattle, &c.—*Leandro Bassano*.

Charity—*Schidoni*.

Apollo, a sketch—*P. Veronese*.

Christ in the Garden—*G. Bassano*.

A Madonna and Child—*Guercino*.

The Marriage of St. Catherine, after Correggio—*Cavalucci*.

Charity after Luca Cambiasi—*ditto*.

A Landscape—*Bout*—figures—*Baudouin*.

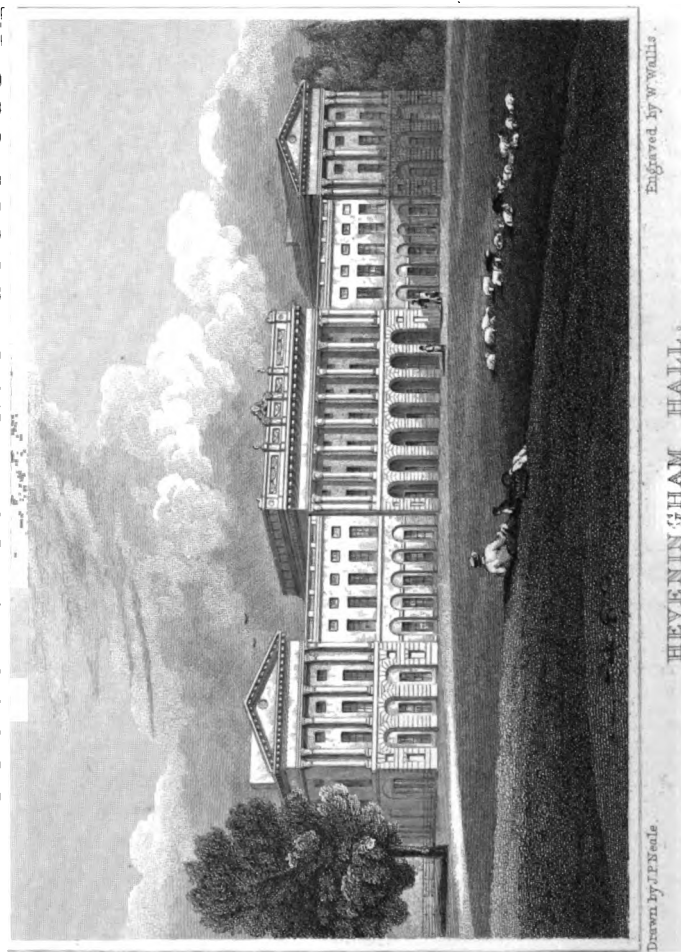
Ditto ditto

Four Boys with Fruit, after *Rubens*, copied in crayons, by *William Hoare* of Bath.

A Holy Family, after Raphael—*Prince Hoare, Esq.*

Besides this Collection, Sir Richard Colt Hoare possesses some of the finest Drawings W. Turner, R. A., ever executed consisting of Views of Salisbury Cathedral, both interior and exterior; they were the first that celebrated artist exhibited at the Royal Academy.





Printed and Sold by J. E. Neale's Son, at the Sign of the Star, in the City of New York.

# Heveningham Hall;

THE SEAT OF

JOSHUA VANNECK,

LORD HUNTINGFIELD.

---

THIS estate was formerly the residence of a family of the name of Heveningham, who were connected, by marriage, with many of the ancient nobility of the country. Previous to the erection of the present magnificent edifice, there were remaining some parts of a mansion built by that family, having the name and date, W. H. 1653: the principal part of the building had been rebuilt in the beginning of the last century, by John Bence, Esq.: the whole was taken down in the year 1777, by Sir Gerard Vanneck, Bart., the elder brother of the late Lord Huntingfield, who has produced on its site one of the finest seats in the county of Suffolk. It presents a magnificent facade of stone, two hundred feet in length, consisting of a centre and two wings of the Corinthian order: ten finely proportioned columns ornament the centre; over the windows on each side are five medallions of classic design, the pediments over the wings are also supported by columns. The original designs for this handsome edifice were by the late Sir Robert Taylor, an architect of independent and original powers, whose plans are said to be free from fault. The Building was completed, however, by James Wyatt, who exceeded Sir Robert in correctness and classical beauty, and whose masterly style is apparent in the adornments of the interior and west end of the mansion; the Apartments are truly noble, and contain an extremely valuable collection of pictures, chiefly by the masters of the Dutch and Flemish schools.

The situation of the Building is calculated to produce the finest effect; it stands on an eminence, and is seen to very great advantage from various parts of the Park, but particularly from the opposite side of the river; from this situation all the views of this noble Seat hitherto published have been taken; but in making our drawing from a nearer point of view, we have been enabled to shew the magnificent character of the Building, and to define the architectural particulars more clearly. The Park is very extensive, and adorned with plantations upon a grand scale.

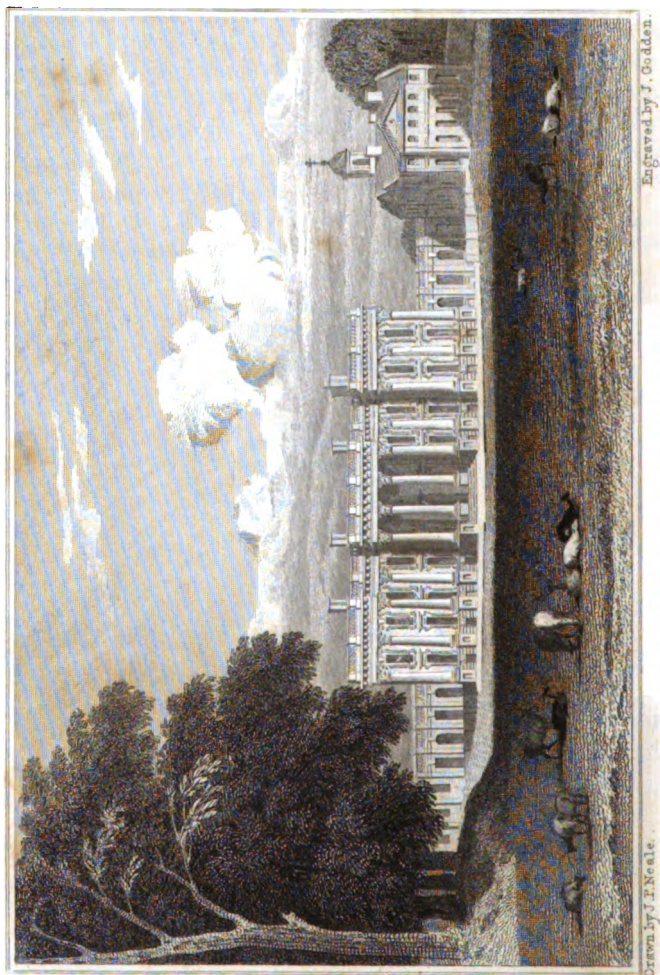


The avenue, leading to the House from the Porter's Lodge, is of great length and uncommon beauty. The river Blythe runs eastward through the vale, and immediately in front of the Mansion forms a noble piece of water, which adds very considerably to the effect in the views. The late Noble Peer expended vast sums in a variety of plantations, in the neighbourhood of his residence, of oak, beech, chesnut, and other species of timber.

The family of Vanneck are well known to be of Dutch extraction. Joshua Vanneck came into England in 1722, and was created a Baronet by King George the Second, in 1751; his son, Sir Joshua Vanneck, Bart., was raised to the peerage of Ireland, by the title of Lord Huntingfield of Heveningham, June 8th, 1796. His Lordship died at this Seat, August 15th, 1816, æt. 70, and was succeeded by his eldest son, the present Peer, who in the late Parliament represented the borough of Dunwich. His Lordship has since retired from public life, and devotes much of his time to agricultural pursuits, to which he has ever been much attached.

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# HEYTHORPE HOUSE, EXETER, DEVON.

*London, 1841. No. 1, 1841 by 121. Also printed by 121. No. 1, 1841 by 121. No. 1, 1841 by 121. No. 1, 1841 by 121.*

# **Heythorpe House, Oxfordshire;**

THE SEAT OF

**JOHN TALBOT,**

**EARL OF SHREWSBURY.**

---

**THIS** stately Residence is seated in a beautiful Park about seventeen miles north of the city of Oxford, in an open variegated country, surrounded by an agreeable diversity of wood, water, hill, and vale. The estate was purchased by Charles Talbot, Duke of Shrewsbury, who employed Robert Archer as the architect, in the erection of this truly noble Mansion, about the year 1705. It is approached by an avenue nearly two miles in length, planted on each side with forest trees, interspersed with clumps of pines: this road, which is almost unrivalled for its length and variety, leads to the grand or northern front, built from a model brought by his Grace from Rome. This front is a remarkably fine example of the Corinthian Order; a lofty portico in the centre is supported by four columns, with a corresponding enriched architrave and cornice; a general balustrade surmounts the whole Building, which is connected to the wings, containing the offices, by an open screen.

The south front has a flight of steps with two ascents, over the entrance is a shield with the arms of the family boldly sculptured; each lateral division of the same front is adorned by columns, and the whole edifice is built of a fine freestone.

The Hall is of lofty proportions, from whence very noble apartments branch to the right and left; the floor is tessellated with white and black marble, and the sides are painted in ornamented compartments formed by stucco work.

The Library, eighty-three feet in length, and twenty in height, is also adorned with stucco. Above the recesses made for bookcases are medallions of Homer, Plato, Thucydides, Cicero, Shakspeare, and Inigo Jones; over the entrances are bas reliefs representing particular passages from the fables of Æsop.

From the centre of the Gallery a fine and compendious view is obtained of the Park and the chief features of the surrounding scenery. Folding doors open at three sides, and permit a prospect completely through the different attached rooms; a fourth door opens directly on the Terrace, and thus a full view of the adjacent scenery is obtained to-

wards each of the cardinal points, the effect of which is extremely grand. The grounds are highly embellished by art, and sufficiently varied by nature; and by this contrivance a comprehensive idea is at once formed of the amplitude of the domain appertaining to this magnificent Mansion.

The Drawing-room is forty-seven feet long, by twenty-five in width; the walls of this apartment are hung with tapestry, by Vanderborcht, representing the four quarters of the globe, beautifully executed: Europe is fancifully designated by characters in masquerade costume; the design of the compartment emblematic of Africa is conspicuously entitled to praise; the grouping is fine, and much force of character is delineated, every figure conduces to the animation of the scene, and possesses a separate interest. Over the four doors are compartments in *chiaro scuro*, illustrative of the seasons and elements. The chimney-piece is beautiful; it is composed of Egyptian and statuary marble, over which is a painting of the destruction of Pharaoh, by Van Orley. The entablature and cornice of the room is supported by figures of Ceres and Flora, about five feet high, and the ceiling of stucco represents the four quarters of the globe.

The small Drawing-room is likewise ornamented with stucco, and commands very attractive views.

A Gothic Chapel is now erecting at a short distance from the Mansion, which, when complete, is intended for the use of the family and his lordship's Catholic tenantry. This object has a very picturesque appearance from many situations in the Park, as well as from the high road from Enstone to Chipping Norton.

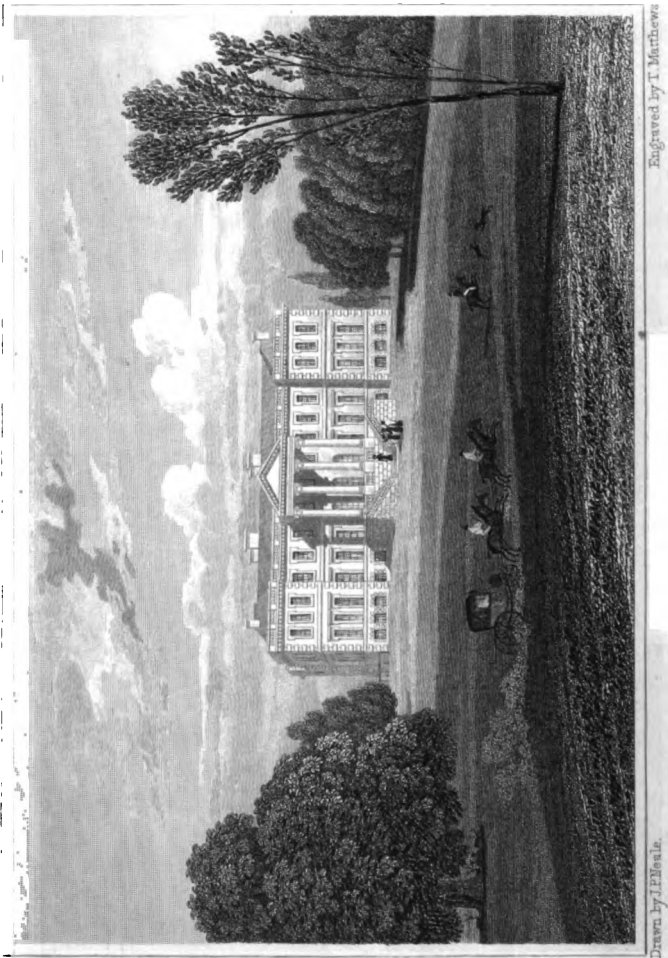
The broad and smooth lawn, from which our view is taken, is bordered by groupes of shrubs and trees of rich foliage, judiciously planted; and through a vista is seen, over a fine piece of water, the village of Church-Enstone, distant about two miles. The grounds are extensive, and amply adorned by wood. In the gardens is a conservatory two hundred and forty-eight feet in length; this is so admirably arranged, that twenty-two peach and nectarine trees have yielded sixty dozen fruit on each tree; some of the peaches have been known to weigh fourteen ounces. The vines also have produced in the same abundant manner, six thousand eight hundred bunches of fruit.

Heythorpe is distant two miles and three quarters from the town of Chipping Norton, and is situated in Chadlington Hundred. At the death of the Duke of Shrewsbury, in 1718, this and his other paternal estates descended to his heir in the title of Earl; that of Duke at his decease became extinct.

This Mansion is at present rented by His Grace the Duke of Beaufort.

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RAGLEY PARK,  
 WARWICKSHIRE.

Under the Oak 1823 by J. N. de la Roche. In the foreground a horse-drawn carriage.

# Ragley Park, Warwickshire;

THE SEAT OF

FRANCIS CHARLES INGRAM SEYMOUR  
CONWAY,

MARQUESS OF HERTFORD, K. G.

**THIS** noble Mansion was originally built by Francis Viscount Conway about the year 1740, but very considerable alterations were adopted from the designs, and under the superintendence, of the late James Wyatt, R. A. The four fronts each possess claims to notice from their architectural propriety; the interior is also happily arranged for the purposes of state or retirement, the apartments being decorated in a sumptuous manner contain several fine pictures by the great masters. The Entrance Hall is spacious, and embellished with ornaments in stucco.

It is situated on a commanding elevation, two miles from the town of Alcester, and sixteen from the city of Worcester, in the midst of Grounds abounding in fine and judiciously disposed plantations, and adorned by some very majestic oaks; the Park is extensive, and is enlivened by a large sheet of water.

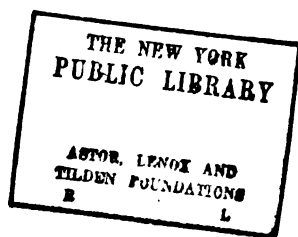
The Estate was acquired by purchase in the latter end of the reign of Queen Elizabeth, by the Family of Conway, which derives its descent from Sir Henry Conway, who was knighted by the Earl of March in the reign of Richard II. from whom descended John Conway, Esq. of Potrithan, in Flintshire, whose son Hugh was employed by Margaret, Countess of Richmond, on a mission to her son, afterwards Henry VII. who was then in Brittany, to assure him of the good affections which most of the English nobility bore towards him, and to incite his speedy approach to England. At the coronation of Henry's Queen, Elizabeth of York, Hugh Conway, Esq. received the honor of knighthood. From whom descended Sir John Conway of Arrow, who married Elen, the daughter of Sir Fulke Greville, of Beauchamp's Court: he was Governor of Ostend under Robert, Earl of Leicester, and purchased the estate at Ragley: he died in 1603, leaving Edward Conway his son and heir, who was knighted by Robert, Earl of Essex, at the sacking of Cadiz in 1596, where he commanded a regiment of foot, and behaved with great gallantry. After which he served in the Netherlands, and was Governor of the Brill. In 1620 he succeeded Sir Robert Naunton as one of the principal Secretaries of State, and was created in 1625, Lord Conway



of Ragley, by James I., and in the same year Captain of the Isle of Wight.

By King Charles I. 1625, he was created Viscount Killulta, of Killulta, in the county of Antrim, where the family still hold large possessions, including the town of Lisburne; he was advanced to the dignity of Viscount Conway, of Conway Castle, in the county of Carnarvon, in 1627, and dying at his town residence in St. Martin's Lane, in 1630, he was buried at Ragley. Edward Viscount Conway, his son and successor, had been summoned to Parliament in the lifetime of his father as Baron Conway, the fourth of Charles I., and married Frances, daughter to Sir Francis Popham of Littlecot, in Wiltshire, by whom he had Edward, the third Viscount Conway, who in 1679 was advanced by Charles II. to the title of Earl Conway; he was for some time Secretary of State, but, dying without issue in 1683, the title then became extinct. His estates and property were devised by will successively to his cousins Popham Seymour and his brothers, the sons of Sir Edward Seymour of Berry Pomeroy, by his wife Letitia, only daughter of Sir Francis Popham of Littlecot, enjoining them to take the name and arms of Conway. Popham Seymour Conway, Esq. received a wound in a duel with Colonel Kirk, in the twenty-fourth year of his age, of which he died June 18th, 1699, when he was succeeded by Francis, his next brother, who took the surname and arms of Conway, and was created a Peer of England by Queen Anne, March 17, 1703, by the title of Lord Conway of Ragley, and also, on June 28, the same year, by Privy Seal, Baron Conway of Killulta. His Lordship died at his seat at Lisburne in Ireland, in 1732, and was buried at Ragley. Francis his eldest son, who succeeded his father in his honours and estates, was created Earl of Hertford and Viscount Beauchamp, August 3, 1750, which honours were in the reign of Henry VIII., conferred on his renowned ancestor Edward Seymour, afterwards Duke of Somerset, and expired with Algernon, the seventh Duke, Feb. 3, 1750, by limitations in the original patents of creation.

On July 5, 1793, his Lordship was created Marquess of Hertford and Earl of Yarmouth, and died in 1794, having supported the character of nobility, according to the fashion of more dignified times, with much credit and splendour: by Isabella Fitzroy, daughter of Charles, second Duke of Grafton, he had seven sons and six daughters. Francis, the late Marquess, was the eldest. When Lord Beauchamp, he took an active part in the House of Commons, and was also possessed of considerable literary attainments. On the 17th of July, 1807, he was created a Knight of the Garter, and the same year assumed the surname of Ingram, as we have stated in our account of Temple Newsam, where the family of the present Marchioness is particularly noticed. Upon the death of the Marquess of Hertford, June 17, 1822, he was succeeded in the family honours and vast estates by his eldest son Francis Charles, the present peer.





# Burley House, Rutlandshire;

THE SEAT OF

GEORGE FINCH,

EARL OF WINCHILSEA AND NOTTINGHAM, K. G.

THE estate of Burley on the Hill was the residence of the Harrington family, in the reign of Elizabeth, and the first Manor House is recorded to have been then built, but it remained not long in their possession when it was purchased by George Villiers, Duke of Buckingham, the favourite of James I. who improved and enlarged the Mansion so as to rival Belvoir in splendour: here he entertained both King James and King Charles with the Court several times. In 1645 it was held by the Parliament's army, and after the restoration lay in ruins for several years. Upon the death of the last Duke of Buckingham the whole estate was sold to Daniel Finch, Earl of Nottingham, who rebuilt the Mansion in its present magnificent form. It stands about two miles from the town of Okeham, in a spacious and well wooded park, possessing a great variety of most beautiful scenery. The approach is through a thick shrubbery, where the whole of the north front is displayed suddenly to the view of the spectator, presenting a most noble centre building, one hundred and ninety-six feet in length, with a colonnade connecting the offices with it. The colonnade consists of a series of single columns, thirty-two on each side, but is not sufficiently bold in its design for the architectural grandeur that is displayed in the centre. A very large court is inclosed with iron palisades, and two handsome lodges of entrance. The east and west fronts are more plain, and are each ninety-six feet in length. On the south is the noble terrace, forty feet broad and three hundred yards in length, from whence is a most beautiful view over the grounds and adjacent country. Our view from the park shews the south front, which corresponds in architectural character with that to the north, where is the grand entrance; an enriched pediment containing the arms of the founder is supported by four three-quarter Doric columns in the centre, and the line of building is terminated by wings, which slightly project. A part of the old House extends on the west towards the Church, and contains the Library. The Mansion is of the Doric order of architecture, and is built entirely of a fine light grey stone, brought at a great expense from the quarries at Kelton and Clipsham. The grounds are seen to the greatest advantage from the south and east fronts of the house. To the west is the village Church, a neat building, embosomed in trees. The gardens have enough of the ancient regularity to serve as a specimen of that style, and they have at the same time enough of modern taste to shew the superior effect of a natural disposition.

It will be observed that the whole of the apartments are most elegantly furnished, and those more particularly designed for state have at the same time an air of comfort very gratifying.

*The Principal Saloon* on the ground floor, contains a full length portrait of the present Earl, in his Installation robes, as a Knight of the Garter, by *Woodford*.

*The Drawing Room* is adorned with portraits of Heneage, Lord Finch, and Lady Essex Finch, his sister, as a boy and girl in 1695; the Prince of Wales and Duke of York, whilst boys, in the robes of the Garter, by Brompton; Dying Virgin surrounded by Angels, a dead Christ, a Magdalen, and a Madonna; all by *Carlo Dolce*; together with other family pictures and paintings of the Italian school.

*The Book Room* is interesting, from the number of family portraits. Heneage Finch, Earl of Nottingham and Lord Chancellor, in 1680, in his robes; Lord Jefferies, son of Lord Chancellor Jefferies; Anne, Countess of Winchelsea and Nottingham, in 1727; Daniel, Earl of Winchelsea, her husband, who built the house; Charlotte, Duchess of Somerset, their daughter; the Hon. William Finch, father of the present Earl; Lady Charlotte Finch, daughter of the Earl of Pomfret; Sophia, Lady Lempster; the present Earl, when young, as an Oxonian in 1771; Lady Charlotte Herbert, daughter of the Earl of Pembroke, wife of Lord Jefferies, and grandmother to Lady Charlotte Finch. From this room we enter

*The Small Dressing Room*, containing a portrait of John Carteret, Earl of Granville, Lord President of the Council in 1774; a very curious antique portrait of a lady, on board; an Infant Christ playing with flowers; Sophia, Countess of Granville, sister of Lady Charlotte Finch. There is also in this apartment a very ancient marble cabinet.

*The Little Bed Room*. In this room is a curious portrait of Frances, Duchess of Somerset; a portrait, apparently an original, of Lord Chancellor Bacon, with a collar of SS, and a Bacchanalian Piece of very superior execution; the name of the painter is not known, but it is very similar in style and expression to the Dutch Alchymists, by *D. Ryckaert*, in the same room.

*A Waiting Room* contains two or three deceptive pieces, with portraits of dogs, &c.

*The Anti-Room* is decorated with two good fruit-pieces, of grapes and melons, and a portrait of a lady in a Turkish dress, said to be by *Rubens*.

*The Long Library* is a part of the old mansion that was suffered to remain, when the house was rebuilt. It contains a very excellent collection of books, particularly on the subjects of Natural History and Anatomy. At one end is a fine architectural view of a college in Italy, there are also the following portraits, viz. Sir Thomas Baines, Lady Rich, Sir John Finch, Solicitor General to Charles II.; Heneage, Earl of Aylesford; Lord Chancellor Nottingham, in his robes; Charles II.; Lord Chief Baron Bell; Christopher, Viscount Hatton, who was governor of Guernsey, when Cornet Castle, his residence, was blown up, in 1673, at which time he escaped most miraculously; Lady Finch, daughter of Sir John Bell; Lord Herbert of Chisbury, in a Spanish dress, at the end of the room is a picture of dogs feeding, said to be by *Snyders*; their food is most disgustingly natural.

*The Billiard Room* contains portraits of Daniel, Earl of Nottingham; Thomas, Marquis of Rockingham; his Marchioness; Charles, Duke of Somerset; Charlotte, his daughter; and of the Hon. Edward Finch, Ambassador to the Russian Court.

*The Staircase* is painted in fresco, by *Landscroon*, and leads to

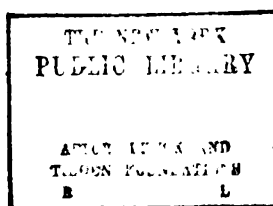
*The Painted Saloon*, a superb apartment, 66 feet in length, 36 in width, and 55 in height. The walls painted in fresco by *Landscroon*, represent the life, triumphs, and death of Julius Caesar.

*The State Dressing Room* is the first of a long range of apartments, hung with Dutch tapestry, and contains the portraits of Charles II., sitting; Henry, Duke of Gloucester, in armour; and of James, Duke of York, afterwards King James II.

*The State Bed Room*. James I. half length; Charles I. do.; William III. full length.

*The Dressing Room*. Henrietta Maria, Queen of Charles I.; Mary Hyde, first wife of James II.; Catharine of Braganza, Queen of Charles II.

In other rooms adjoining this, are several very curious antique paintings, one of a young lady, dated 1619; three ancient female portraits, on board; the Earl and Countess of Thanet and their son, Thomas Tafton, Earl of Thanet, who died at the age of 75.







Drawn by J. P. Mc Ale

Engraved by S. H. K. & Co.

# **BALMONT HOUSE.** *FRENCH*

*London: Published by J. P. Mc Ale, at the Sign of the Ship, in the Strand, & at the Sign of the Ship, in the Strand, & at the Sign of the Ship, in the Strand.*

# Balbirnie House, Fifeshire;

THE SEAT OF

MAJOR GENERAL BALFOUR.

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**THIS** elegant Grecian Mansion is situated in the parish of Markinch, a few miles from the County town of Cupar.

It stands in the centre of an extensive lawn, beautifully diversified by undulating ground, and clothed with fine old trees, and with plantations of different ages. The building is of considerable size, and has been greatly augmented by the present proprietor, from the designs of Mr. Crichton of Edinburgh.

The annexed view exhibits two fronts, both of which are of modern erection. The entrance is under a handsome portico, of the Ionic order, and conducts to the Hall, which measures twenty-five feet in length by twenty-two in width. The Saloon, which is entered from this immediately, and which extends in the same direction, is sixty-eight feet long by fifteen wide; and at the opposite extremity is the principal staircase. On either side of the Hall, but entered from the Saloon, are the Dining-room and Drawing-room, each thirty-three feet by twenty-two; and communicating with the Drawing-room is the Library, and the Billiard-room; the former thirty-one feet by twenty-two, and the latter twenty-five feet by twenty. The whole suite of apartments extends eighty-nine feet in length. All the decorations of the interior are of the Grecian style of architecture, and corresponding with those of the exterior.

The family of Balfour is of great antiquity, and has possessed these estates in Fife for many ages. One of its members is mentioned in Nisbet's Heraldry, as being proprietor of Balbirnie, about the year 1370. General Balfour, the present possessor, married Miss Fordyce, by whom he has several children. His younger brother, James Balfour, of Whittingham, Esq., is proprietor of a great estate in East Lothian, in which county he has recently erected a splendid Grecian mansion. He married Lady Eleanor Maitland, daughter of the present and eighth Earl of Lauderdale, K. T.





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TRENTHAM HALL,  
 IN THE NEW YORK  
 STATE PARK.

Published by J. W. Smith, 100 N. 3rd St., New York.



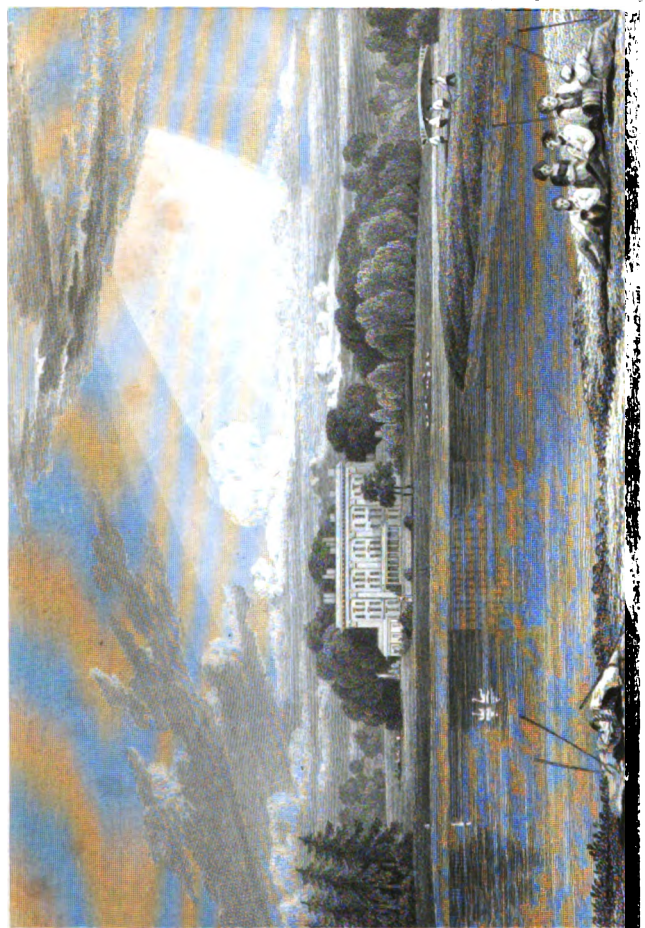
TRENT PARK HALL.  
SURREY.

Engraved by W. Wallis. From a drawing by J. G. Smith.







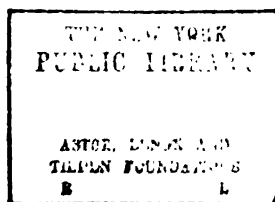


Engraved by J. C. W.

# TRENTIAM HALL,

DESIGNED BY J. C. W. 1864.

PRINTED BY J. C. W. 1864.



# Trentham Hall, Staffordshire :

THE SEAT OF

GEORGE GRANVILLE LEVESON GOWER,

MARQUESS OF STAFFORD, K. G.

---

THIS noble Mansion is situated five miles north-west of the Town of Stone, and about four miles distance south from Newcastle Under Line. The estate, for many generations the property of the Levesons, came into the possession of the present noble family at the latter end of the seventeenth century, and from the beautiful River which winds through the Park, its name is derived. The scenery in the immediate vicinity of the House, was originally laid out by that master of the art, Brown. It possessed of itself advantages of every description, and subsequent improvements have developed its beauties in their fullest extent.

Here the hanging Wood with its umbrageous foliage, the verdant Lawn with its beautiful shady trees, and clumps promiscuously, as it were, disposed in infinite variety : the spreading sheets of Water, with their accompaniments of impervious shade, and lost to the eye by their length and winding behind the swelling Hill and shady Copse, have an effect truly magnificent.

The natural beauty of the River Trent has been greatly increased in the Valley : it expands into a beautiful Lake, while the higher grounds command diversified and extensive views of the surrounding country.

The Mansion is large, and has been erected about a century ; but the arrangements and alterations made by the late Marquess, from the designs of Holland, gave a new and imposing character to the whole. The apartments are at once spacious and numerous, and are adorned by an extensive collection of Paintings, by ancient and modern masters. The noble Proprietor has distinguished himself as a Patron of the British Institution, and is equally an admirer of the productions of ancient art. His Lordship's principal Gallery is at Cleveland House ; but many fine specimens of the best masters are here, of which we are happy in being enabled to lay before our readers a complete list.

The Drawing-Room to the West, and the Dining-Room and private apartments to the East of the House, have been added by the present Marquess.

## List of the Pictures at Trentham Hall.

### DRAWING ROOM—North Side.

Christ and Mary Magdalen—*Westall*.  
 Ruins at Rome—*Paolo Panini*.  
 Moses in the Bulrushes—*Jackson*.  
 Ruins at Rome—*Paolo Panini*.  
 Belisarius—*Opie*.  
 Artist reading—*Bone*.  
 Hannah and Samuel—*Reinagle*.  
*A copy of a Rembrandt at Cleveland House.*  
 A Calm—*B. Hoppner*.  
 Home—*G. Jones*.

### East Side.

The Circumcision—*Guido*.  
 Aurora—*Howard*.  
 Descent from the Cross.  
 Satyr and Nymph—*N. Poussin*.  
 Chery Chace—*Bird*.  
 St. Catherine—*Domenichino*.  
 Cottage Girl—*Shee*.  
 View near Scarborough—*Hoffland*.  
 Female Artist—*Watson*.  
 Flowers—*Howlett*.  
 Sea-piece—*Morland*.  
 A Sorceress—*Teniers*.

### South Side.

Portrait of Edward Wortley Montague, Esq.—*Peters*.  
 Two Children—*T. Barker*.  
 View at Lewinham—*Nannyth*.  
 Fruiteller—*Lecount*.  
 Landscape—*B. Barker*.  
 Vulture and Serpent—*Northcote*.  
 Landscape—*B. Barker*.  
 Cobblers—*D. Guest*.

### West Side.

St. Peter—*Shee*.  
 Young Fifer—*Collins*.  
 Old Man's Head—*Str William Beechey*.  
 Hare-skin Man—*T. Barker*.

### OLD LIBRARY—North Side.

Portrait of Henry Charles, Earl of Surrey—*Phillips*.  
 Portraits of Charlotte, Countess of Surrey, Lady Elizabeth, and Lord Francis Leveson Gower—*Phillips*.  
*Watteau*.  
 The Virgin, Christ, and St. John—*Scarsellino da Ferrara*.  
 Portrait of Elizabeth, Marchioness of Stafford—*Mrs. Mee*.  
*Watteau*.  
 Virgin and Child—*Charles Wilkins after Vandeyck*.  
*Giulio Clovio*.  
 Portrait of Mademoiselle de Charolois, Sister of the Premier Ministre, Monsieur le Duc—*Nattier*.  
 St. Stephen—*Amibal Caracci*.

Portrait of George Grenville, Earl Gower—*Phillips*.

### East Side.

Girl's Head—*Mrs. Hakewill*.  
 Portrait of John Granville, Earl of Bath—*William Wisting*.  
 Portrait of His Majesty George IV. when Prince Regent.  
 Portrait of Thomas, Earl of Arundel—*Miss M. Mure*.  
*A copy from the Picture by Vandeyck, at Cleveland House, from the Orleans Collection.*  
 Portrait of Mary, Queen of Scots—*Bagle*.  
*A copy from one in the possession of the Earl of Morton.*  
 Landscape—*Miss Palmer*.  
 Portrait of Lady Jane Leveson Gower.  
 Portrait of Jane, Countess of Bath—*William Wisting*.  
 Pyramus and Thisbe—*Wright of Derby*.

### South Side.

Portrait of Charles James Fox—*Jackson*.  
 Frederick, Earl of Carlisle—*Jackson*.  
 Village Politicians—*Bird*.  
 Portrait of George Granville, Marquis of Stafford—*Romney*.  
 A Frame of Miniatures, containing portraits of the Earl of Bredalbanc, Margaret, Countess of Moray, &c.  
 Cast of William Pitt—*Miss Andrus*.  
 A Picture in Florentine inlaid Marbles.  
 Portrait of King Henry VIII.—*Holbein*.  
 A Frame of Miniatures, containing portraits of—  
 Gertrude, Duchess of Bedford.  
 Louise, Countess Gower.  
 Anne, Countess of Jersey.  
 King Charles II.  
 Mr. William Leveson Gower.  
 Miss Fazakerley, 1st Wife of Granville, Marquess of Stafford, and Mrs. William Leveson Gower.  
 Cast of Lord Chancellor Thurlow—*Miss Andrus*.  
 A Mosaic of Florentine Marbles.  
 Portrait of Caroline, Countess of Castile—*Romney*.  
 Moonlight—*Hoffland*.

### NEW LIBRARY—North Side.

Portrait of Cromwell, Earl of Essex—*Holbein*.  
 Ditto, The Elector Palatine.  
 Ditto, Lord Chancellor Ellesmere.  
 Ditto, Charles Brandon, Duke of Suffolk.  
*Girolamo da Trevisa*.  
 A Consistory—*Tintoret*.  
 Portrait of Thomas Wentworth, Earl of Strafford.  
 Ditto, Christiern, Duke of Brunswick.  
 Ditto, Robert Devereux, Earl of Essex, the Parliament General.

**ANTE ROOM, North Side.**

Portrait of Elizabeth, Marchioness of Stafford—*Sir Thomas Lawrence.*

Landscape—*Gaspard Poussin.*

Virgin, Christ, and St. John—*Pietro Perugino.*

Portrait of George Granville, Marquess of Stafford—*Phillips.*

Landscape—*G. Poussin.*

**East Side.**

—*Watteau.*  
Landscape—*Claude Lorraine.*

Holy Family—*Rottenhammer* and *D. Segers.*  
Marriage of St. Catherine—*Venetian School.*

Christ crowned with Thorns—*L. Caracci.*  
Two: Murillo, and a Spanish Painter, unknown, in one Frame.

A Sketch—*Velasquez.*

**South Side.**

Virgin and Child.

A Burgomaster—*Meervoeldt.*

**West Side.**

Portrait of a Venetian Senator—*Titian.*

Landscape—*G. Poussin.*

Portrait of Cardinal Barberini.

Landscape—*Coninck.*

**DINING ROOM—North Side.**

Christ and the Disciples at Emmaus—*Spagnoletto.*

A Copy of the Portrait of Mrs. Siddons, by Sir J. Reynolds, on Worcester China.

**East Side.**

Head of Titian—*Tintoret.*

Portrait of Robert Dudley, Earl of Leicester—*Zuccheri.*

Education of Cupid—*Titian.*

Portraits—*Paul Veronese.*

**South Side.**

St. Margaret, School of Caracci.

**West Side.**

Portrait of Don Garcia—*Sarmiento d'Acuna.*

Rape of Proserpine—*Nicolo del Abate.*

Portrait of Ratcliffe, Earl of Sussex.

Head of Aretino—*Tintoret.*

**GALLERY—North Side.**

Old Somerset House.

Six Subjects after the Antique—*Pechuz.*

View on the Firth of Forth—*Elizabeth, Marchioness of Stafford.*

**East Side.**

The Entombment of Christ—*Hilton.*

**South Side.**

View on the Firth of Forth—*Elizabeth, Marchioness of Stafford.*

Seven Subjects after the Antique—*Pechuz.*

Old Somerset-House.

**NEW STAIRCASE—North Side.**

Scale of Mountains—*Riddell.*

A Subject after the Antique—*Pechuz.*

**South Side.**

A Subject after the Antique—*Pechuz.*

Fingal's Cave in Staffa—*Riddell.*

**NEW ALCOVE ROOM—East Side.**

Portrait.

**South Side.**

Landscape—*Gainborough.*

**THE HALL—North Side.**

Portrait of Lord Chancellor Thurlow—*Romney.*

**East Side.**

Portrait of King George III. after Sir Joshua Reynolds.

Vice-Admiral Sir Richard Leveson—*H. C. Vroom.*

Queen Charlotte, after Sir J. Reynolds.

Granville, Marquis of Stafford—*Romney.*

**STATE DRESSING-ROOM—North Side.**

Portrait of Caroline Countess of Carlisle—*Angelica Kauffman.*

Portraits of Lady Anne Vernon, Lady Georgiana Eliot, The Duchess of Beauford, The Countess of Harrowby, and Viscount Granville—*Romney.*

Lady Louisa Macdonald—*A. Kauffman.*

**East Side.**

Remorse—*F. Rehberg.*

George Granville, Marquis of Stafford—*Owen.*

**South Side.**

The Standard—*Cooper.*

Landscape—*De Marne.*

Landscape—*Wynants.*

View of Nimeguen—*Van Goyen.*

Portrait of Elizabeth, Marchioness of Stafford—*Hoppner.*

Horse and Serpent—*Ward.*

—*F. Mill.*

—*Wynants.*

—*Londonio.*

**STATE BED-ROOM—East Side.**

—*Venetian School.*

—*Watteau.*

Venus and Cupids—*Coypel.*

—*Watteau.*

**South Side.**

Landscape—*Clennell.*

**BILLIARD-ROOM—North Side.**

Landscape—*Barrett*.  
Landscape—*Vincent*.  
Landscape—*Barrett*.

**South Side.**

Landscape—*Cramer*.

**MARCHIONESS OF STAFFORD'S ROOM,  
North Side.**

A Portrait ————  
Portrait of Robert Devereux, Earl of  
*Essex* ————  
A Landscape—*Sir George Beaumont*.  
A Gate, Edinburgh—*Runciman*.  
————— *Patel*.

**East Side.**

Portrait of Sir John Leveson—*Marc Gar-  
rard*.  
Portraits of King Charles II. James II.  
and Princess Henrietta Maria—*Old  
Stone* after *Vandyck*.  
Angelica—*Imperiali*.  
Christ on the Mount ————  
View of Scheveling—*Van Goyen*.

**South Side.**

————— *Vander Meulin*.

**West Side.**

A Painting in Imitation of *Salvator Rosa*  
—*Lingelbach*.  
Caerphilly Castle—*Ibbetson*.  
Portrait of Lady Elizabeth Belgrave—  
*Gummo* after *Sir Thomas Lawrence*.  
Imitation of *S. Rosa*—*Lingelbach*.  
————— *Le Duc*.

**MARCHIONESS OF STAFFORD'S BED-  
ROOM—North Side.**

Game—*Reinagle*.

**East Side.**

Sea-piece—*Brooking*.  
Portrait of Sir Bevil Granville—*Walker*.  
Portrait of Francis, Countess of Mar-  
Ch. *Kirkpatrick Sharpe, Esq.*  
A Subject after Titian—*Wm. Cantrill*.  
Dunrobin Castle—*W. Williams*.

**South Side.**

Children—*Rising*.

**West Side.**

Head—*Miss Geddes*.

**MARQUESS OF STAFFORD'S BED-ROOM,  
North Side.**

The Holiday Feast—*Miss M. Spilsbury*.

**East Side.**

Heraclitus—*Spagnoletto*.  
Peasant Boy—*Millicap*.  
Saint and Angel.

**South Side.**

Sheep-folding—*Starke*.  
A School—*Barney*.

**West Side.**

Danae—after Titian.  
Portrait of Sir Archibald Macdonald—  
*Craig*.  
A View of the New Gallery at Cleveland  
House—*J. C. Smith*.  
Our Saviour—*Craig*.  
A Young Man—*Genaro*.

**MARQUESS OF STAFFORD'S ROOM—North  
Side.**

View of Rhodes—*Meyer*.  
Croyland Abbey—*Cotman*.  
View of Rhodes—*Meyer*.  
Interior of a Kitchen—*Pugh*.  
Boys and Game—*Heaphy*.  
Landscape—*Du Croz*.  
Small Landscapes—*Craig*.

**East Side.**

Wetherby Bridge—*Girtin*.  
Cauldron Linn—*Glover*.  
Terni—*Du Croz*.  
Tivoli—*Ditto*.

**South Side.**

Landscape—*Dewint*.  
A Landscape and Figures—*Elizabeth, Mar-  
chioness of Stafford*, the figures by *H.  
Bunbury*.  
Athens—*Casas*.  
Ephesus—*Ditto*.

**STAIRCASE—North Side.**

View of Trentham—*Wootton*.  
Sheepfolding—*Stacks*.  
Ithuriel—*Alstone*.

**East Side.**

Holy Family—*Rubens*.  
Landscape—*Bochart*.  
Hunting in Leicestershire, with Portraits  
of the Earl of Cardigan, and John, Earl  
Gower—*Wotton*.

**South Side.**

Newmarket—*Wootton*.

**West Side.**

View of Heidelberg ————  
Carnival at Venice—*Tiepolo*.  
*Ditto*—*Ditto*.  
The Holy Family—*Venetian School*.

**NORTH BED-ROOM—South Side.**

Portrait of Gertrude, Duchess of Bed-  
ford—*Knapton*.  
Evelyn, Duke of Kingston.  
Evelyn, Lady Gower.

**West Side.**

Portrait of Queen Anne.  
A Portrait.

**DRESSING ROOM TO DITTO.**

Portrait of Lady Margaret Beckford, as  
Serena—*Romney*.

**OLD ALCOVE ROOM—North Side.**

Portrait of Katharine, Duchess of Rut-  
land.

Portraits of Mr. Wm. Leveson Gower  
and Sister, Mrs. Proby.

*West Side.*

Portrait of Queen Mary.  
Katharine Lady Wyndham.  
The Countess of Gainsborough.

**OAK ROOM—North Side.**

Portrait of Dr. Johnson—*Sir J. Reynolds*.  
The Earl of Sandwich—*Knapton*,  
*Copy from Liotard*.

Holy Family—*Venetian School*.  
View from the Trinita del Monte—*Freer-  
son*.

*East Side.*

Portrait of Mr. Porter—*Hogarth*.

*South Side.*

Portrait of Elizabeth, Marchioness of  
Stafford—*Phillips*.  
Head of St. Francis.

**A DRESSING ROOM BETWEEN THE OAK  
AND SCROLL ROOM—North Side.**

Portrait of Viscount Granville—*Down-  
man*.

*East Side.*

Catharine, Daughter of Mr. Wm. Leve-  
son Gower.  
Cupid—*Goupie*.  
A Boy Piping—*Gertrude, Duchess of Bed-  
ford*.

*West Side.*

Portrait of Elizabeth, Countess of Walde-  
grave—*Lady Diana Beauclerk*.  
Charlotte, Countess of Surrey, Lady Eli-  
zabeth, and Lord Francis Leveson  
Gower—*Edridge*.

**SCROLL ROOM—North Side.**

Portrait of Robert Cecil, Earl of Salls-  
bury, after *Corn. Jansen*.  
Portraits of Granville, Marquess of Staf-  
ford.  
George Granville, Marquess of Stafford.  
Susan, Marchioness of Stafford.  
Lady Louisa Macdowald.  
Caroline, Countess of Carlisle.  
Lady Anne Vernon.  
Lady Georgiana Elliot, and Charlotte So-  
phia, Duchess of Beaufort—*Angelica  
Kauffman*.

*East Side.*

Portrait of Judge Dyer. ———  
A Portrait. ———

*South Side.*

Portrait of Lady Katharine Leveson—  
*Cornelius Jansen*.

*West Side.*

A Portrait.  
Queen Mary—*Sir Peter Lely*.  
Sir John Leveson—*Marc Gerrard*.  
Lady Leigh of Stoneleigh—*Corn. Jansen*.

**TAPESTRY ROOM—North Side.**

Old Man's Head—*A Disciple of Rem-  
brandt*.

*East Side.*

Queen Henrietta Maria—*Stone after Van-  
dyck*.  
Mary, Queen of Scots.  
A Portrait.  
The Duc d'Alencon—*Porbus*.  
A Portrait—*Corn. Jansen*.

*East Side.*

Two Apostles—*Paul Veronesi*.  
View in Watford—*John Varley*.  
Village Politicians—*Ostade*.  
Cows' and Asses' Heads—*Huet Villiers*.  
Louisa, Countess Gower ———

*South Side.*

——— *Paul Veronesi*.  
The Earl of Moray—*Corn. Jansen*.

**CHINTZ ROOM—North Side.**

Elizabeth, Countess Waldegrave—*Gavin  
Hamilton*.  
Jane, Countess of Rochester and Claren-  
don ———

*East Side.*

Catharine Lady Wyndham.  
John Lord Gower—*Dahl*.

*South Side.*

Jane, Countess of Rochester and Claren-  
don—*Dahl*.

*West Side.*

Mr. Bernard Granville.  
Mr. William Leveson Gower.  
John, Earl Gower—*Knapton*.

**DRESSING ROOM OPPOSITE SCROLL  
ROOM—East Side.**

John, Duke of Rutland—*Dahl*.  
Catharine Lady Gower—*Ditto*.

*South Side.*

Guido's Mother—*Guido*.  
A Portrait.  
Portrait of Lionello Spada.  
Anne, Countess of Jersey.  
View of Canterbury—*La Porte*.



**Moonlight—G. Arnold.**  
**View of Peterborough—La Porte.**  
**G. Wilson.**

**PICTURE ROOM—North Side.**  
**Three Views of Trentham.**

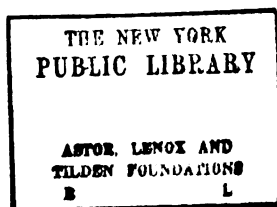
**East Side.**  
**Portrait of Sir Edward Wyndham.**  
**John, Lord Gower.**  
**John, Earl Gower.**

**South Side.**  
**Portrait of Mrs. William Leveson Gower.**

**West Side.**  
**Portrait of the Earl of Gainsborough.**  
**Mr. William Leveson Gower.**

**WHITE ROOM—West Side.**  
**Portrait of Katharine, Duchess of Rut-**  
**land.**  
**Mary, Duchess of Rutland.**  
**John, Duke of Kingston.**

**North Side.**  
**Portrait of Evelyn Lady Gower.**





Drawn by J. F. Neale

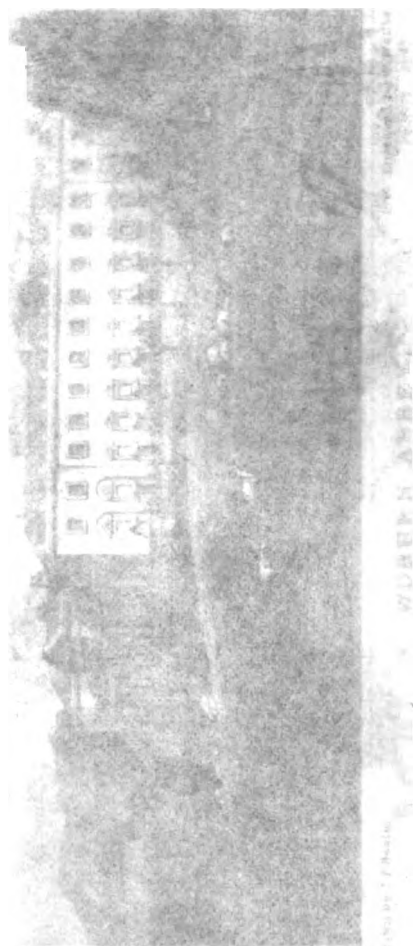
Engraved by W. Wallis

# WOBURN ABBEY. BEDFORDSHIRE.

*The Abbey and the Park, from the North, by J. F. Neale, Esq., 1840. The Park, by W. Wallis, Esq., 1840.*



The White House, Washington, D.C., by John James Audubon, 1858.





Engraved by J. Sturt

# WOBURN ABBEY.

Woburn Abbey, Bedfordshire.

London and The Lakes, by T. Agnew & Sons, 15, Abchurch Lane, London, E.C. 4.



# Woburn Abbey, Bedfordshire;

THE SEAT OF

JOHN RUSSELL,

DUKE OF BEDFORD.

---

WOBURN Abbey was founded in 1145, by Hugh de Bolebec, a powerful Baron, for Monks of the Cistercian order, at the instigation of the Abbot of Fountains. The monastery and revenues, in 1547, were granted by King Edward VI. to John, Lord Russell, who was soon after created Earl of Bedford by the same prince, and it has remained in the possession of that family ever since. The building has experienced many considerable alterations, but particularly under the direction of the late Noble owner, to whom the Mansion owes its present appearance, from the designs of Mr. Holland. The principal front is of the Ionic order with rustic basement; the offices, which also were erected under the direction of the late Duke, form two magnificent, but plain buildings, at a small distance from the Mansion. This noble pile is celebrated for its extensive collections of Paintings, of which we are enabled to give an accurate list, with the measurement of each picture within the frame.

The Park is surrounded by a wall eight feet in height; it is large, and finely diversified; abounding with wood, it affords many delightful prospects of forest scenery, and the detached pieces of water are united so as to form a sufficient expanse, bounded by flourishing plantations. On the south side of the Mansion, a covered way, or piazza, leads to the Green-House, which is about 140 feet in length, containing a great variety of valuable plants: but what renders it peculiarly interesting to the connoisseur, is the Lanti Vase, brought from Rome by Lord Cawdor, one of the most noble specimens of antique decoration of the kind yet discovered; it is of the Lotus form, and was most probably consecrated to Bacchus, as may be concluded from the finely sculptured Bacchanalian masks upon it. Here are also some excellent statues, particularly an Apollo, a group of Cupid and Psyche, and two figures of Venus in different positions. From the east end of this building, the piazza continues nearly a quarter of a mile in length to the dairy, built in the Chinese style. Its situation is cool, shady, and pleasant, and the utensils with which it is furnished, are of elegant workmanship.

In the Garden is a fine Bust of the late Charles James Fox, on a pedestal, containing an inscription by the late Duchess of Devonshire. The extensive Domain is peculiarly characterized by the commodious farms which surround it; but to particularize the perfection to which agriculture has been brought, and the patriotic endeavours exerted in its diffu-



sion, by the Noble possessors of Woburn, requires a space incompatible with the tendency of this Work, and we are anxious to lay before our readers

## A Complete Catalogue of the Pictures, with Disposition and Size, as placed at Woburn Abbey, 1819.

### INDIAN SILK ROOM (NORTH FRONT, PRINCIPAL FLOOR).

	Pt.	In.	Pt.	In.
A Fruit Piece, over the Chimney. <i>Snyders</i> .....	3	8½	by	3 6

### INDIAN PAPER ROOM (NORTH FRONT).

A Game Piece, over the Chimney.....	3	10½	—	3 9
-------------------------------------	---	-----	---	-----

### FRENCH BED ROOM.

Landscape over Chimney .....	4	0	—	4 6
Ditto, over East Door.....	3	4	—	3 6
Ditto, over West Door .....	3	4	—	3 6

### FRENCH DRESSING ROOM, 16 ft. 6 in. long, 13 ft. 3 in. wide, and 14 ft. high.

Landscape over Chimney .....	4	0	—	4 9
Ditto, over West Door .....	3	4	—	3 6
Ditto, over East Door .....	3	4	—	3 6
Portrait of Caroline, Duchess of Marlborough.....	3	3	—	4 1
Ditto, Gertrude, Duchess of Bedford .....	3	3	—	4 1
Ditto, Francis, Marquess of Tavistock.....	3	3	—	4 1

### BILLIARD ROOM, 21 ft. 8 in. long, 27 ft. wide, and 15 ft. 10 in. high.

#### On the North Side.

Inside of a Hall.— <i>Van Delen</i> .....	1	11	—	1 4
A Landscape.— <i>Eccardingen</i> .....	2	1½	—	2 1
Ditto.— <i>Pynaker</i> .....	1	6	—	1 2
Ditto, with a Bridge, &c.— <i>Ruyssdael</i> .....	3	0	—	2 3

*This picture came from M. de Calonne's collection.*

Ditto, with Cattle, &c.— <i>Isaac Ostade</i> .....	3	2½	—	2 7½
A Landscape.— <i>J. Lingleback</i> .....	1	8½	—	1 3½
The Sea Coast, with a Beacon, &c.— <i>Wouwermans</i> .....	2	8	—	1 9
A Dutch Cottage, in manner of Brouwer.— <i>Teniers</i> .....	2	4½	—	1 4½

#### On the East Side.

A Portrait of A. Cuyp.— <i>Se ipse</i> .....	2	3	—	2 11
A Sea Piece.— <i>Bachhuysen</i> .....	2	0	—	1 5½
A Landscape.— <i>G. Poussin</i> .....	1	6	—	1 2
A Madona and Child.— <i>Murillo</i> .....	2	6	—	3 4

*From M. de Calonne's collection.*

A Landscape.— <i>Both</i> .....	2	1½	—	1 9½
Ditto, with Ruins, &c.— <i>Ruyssdael</i> .....	1	9	—	1 6½
The Virgin teaching the infant Jesus to read.— <i>Schadoni</i> .....	0	8	—	0 10
A Portrait of Descartes.— <i>Philip de Champagne</i> .....	2	4	—	2 10

#### On the South Side.

The Flemish prize Ox.— <i>A. Cuyp</i> .....	2	5	—	1 6
A Flemish Merry Making.— <i>Teniers</i> .....	3	5½	—	2 6
Inside of a Church.— <i>Peter Nieg's</i> .....	1	2	—	0 10
A Landscape, a copy from G. Poussin .....	3	4	—	4 0

*The original in the Collection of the Marquess of Stafford.*

Lions.— <i>Rubens</i> .....	2	4½	—	1 11½
Flemish Twelfth Day Feast.— <i>Jan Steen</i> .....	3	1½	—	2 1½
A Stable with a Horse, &c.— <i>A. Cuyp</i> .....	1	3½	—	0 11½
A Portrait of Lady Coventry.— <i>Gavin Hamilton</i> .....	3	1	—	2 6½

### INNER DRAWING ROOM, 22 ft. long, 19 ft. 10 in. wide, and 15 ft. 10 in. high.

#### North Side.

A Landscape.— <i>Claude</i> , (perhaps a copy).....	3	7	—	2 11
View of a Cavern.— <i>Salvator Rosa</i> .....	1	7	—	2 2
A Gallery of Pictures and Sculpture.— <i>Teniers</i> .....	4	3	—	3 2
A Romantic Scene.— <i>Salvator Rosa</i> .....	1	7	—	2 2

	Ft.	In.	Ft.	In.
A Landscape, with Mountains and Cattle.— <i>Borghen</i> .....	1	9½	by	1 4½
An extensive Landscape, Fields, Water, Cattle, &c.— <i>A. Cuyp</i> .....	2	8	—	1 7
Playing at Bowls.— <i>Teniers</i> .....	1	11	—	1 6

*East Side.*

Flemish Girl.— <i>Rembrandt</i> .....	2	7	—	2 11
Dogs.— <i>Titian</i> .....	2	7	—	2 0
Boy with a Pigeon.— <i>Francisco Mola</i> .....	2	4½	—	3 2½
A Landscape—going out a hawking.— <i>Paul Potter</i> .....	2	2	—	1 10
View of the Sea Coast, Merchants, Beggars, &c.— <i>Wouwermans</i> ....	2	1½	—	1 10½

*South Side.*

A Sea Piece.— <i>Vande Capelle</i> .....	1	7	—	2 0½
A Landscape.— <i>Claude Lorraine</i> .....	4	7	—	3 0½
A Fish Stall, and Poultry.— <i>Van Staveren</i> , (a Scholar of Gerard Douw).....	1	7	—	2 0
A Landscape with ruinous Bridge.— <i>John Asselyn</i> .....	3	11	—	2 8
Itinerant Tooth-drawer.— <i>A. Both</i> .....	1	3	—	1 5½
Old Woman and Child.— <i>Teniers</i> .....	0	4½	—	0 6½
A Sea Piece.— <i>De Vluyt</i> .....	1	9	—	1 4
The Four Seasons.— <i>Rotenhamer and Breughel</i> .....	0	6	—	0 8
Ballad Singers.— <i>A. Both</i> .....	1	3	—	1 5½

DRAWING ROOM, (NORTH OF THE SALOON), 34 ft. 7 in. long, 23 ft. 9 in. wide, and 15 ft. 10 in. high.

*North Side.*

Two Landscapes by <i>Wynants</i> —same size.....	2	9½	—	2 3½
A View of Old Rome.— <i>Claude Lorrains</i> .....	6	0	—	3 6½

*This Picture is now exhibiting at the British Gallery.*

*East Side.*

Two Landscapes by <i>Poussin</i> .....	6	0	—	3 11
.....	6	4	—	4 6½
A View of Houghton House.— <i>Wilson</i> .....	4	1	—	3 3

*South Side.*

Two Landscapes by <i>Wynants</i> —same size.....	2	9½	—	2 3½
A View of Nimeguen.— <i>A. Cuyp</i> .....	5	6	—	3 6

THE SALOON, 35 ft. 11 in. long, 25 ft. 6 in. wide, and 28 ft. high.

*North Side.*

Dædalus and Icarus.— <i>Vandyck</i> .....	3	7½	—	4 5½
A Portrait of Elizabeth, Marchioness of Tavistock.— <i>Sir Joshua Reynolds</i> .....	4	9	—	7 9
A Portrait of Adrian Paulido Pareja.— <i>Velasquez</i> .....	3	6½	—	6 5½
Joseph interpreting the Baker's dream.— <i>Rembrandt</i> .....	3	9	—	3 5½

*This is a most striking and much admired specimen of the Artist.*

*East Side.*

Sportive Boy, Angels flying, and strewing Flowers.— <i>Murillo</i> .....	8	1	—	6 3
Abel slain.— <i>Rubens</i> .....	5	9	—	4 7
The Israelites' departure from Egypt.— <i>Castiglione</i> .....	7	8	—	4 7½
A Landscape.— <i>Gaspard Poussin</i> .....	4	9½	—	4 0½
Ditto,.....	4	8½	—	4 0

*South Side.*

Christ in the Garden.— <i>Annibal Carracci</i> .....	3	11	—	5 4
A Portrait of Francis, Duke of Bedford.— <i>Hoppner</i> .....	8	0	—	4 11½
Christ's Vision.— <i>Luca Giordano</i> .....	4	1	—	5 0
Sampson's Parable to the Philistines.— <i>Guerchino</i> .....	4	9	—	3 8

DINING ROOM, 34 ft. 7 in. long, 23 ft. 8 in. wide, 15 ft. 10 in. high.

*North Side.*

The Portraits in this Apartment are all by Vandyck, viz.

Francis, Earl of Bedford, ætatis sue 48, 1636.....	4	2	—	7 0½
Anne, Countess of Bedford, wife to William, Earl of Bedford.....	4	2	—	7 0½
The Earl of Haddington, from the Orleans Collection.....	4	2	—	7 0½

*East Side.*

The Lady Herbert, formerly M. de Calonne's.....	4	2	—	7 0½
Albertus Mirins, Dean of Antwerp (over Chimney).....	3	4½	—	3 10½

	Ft.	In.	Ft.	In.
The Lady Herbert .....	4	2	by 7	0 $\frac{1}{2}$

*South Side.*

The Earl of Northumberland .....	4	2	—	7	0 $\frac{1}{2}$
The Duchess of Orleans .....	4	2	—	7	0 $\frac{1}{2}$
Ditto, from the Orleans Collection .....	4	2	—	7	0 $\frac{1}{2}$

WAITING ROOM, 22 ft. long, 19 ft. 9 in. wide, 15 ft. 10 in. high.

*North Side.*

Digby, Earl of Bristol, and Sir William Russell, <i>Vandyck</i> .....	5	8	—	7	7
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*South Side.*

Louis XVth in his robes, 1763, (this picture was presented to the 4th Duke of Bedford when Ambassador at the Court of France)..	6	0	—	8	0
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GALLERY, 111 ft. 9 in. long, 18 ft. 1 in. wide, 15 ft. 10 in. high.

*This Room is unparalleled for its valuable and instructive Series of Portraits, whose History would fill a Volume.*

Lady Cooke, 1585, æt. 44, in a black dress, richly ornamented.....	2	5	—	2	11
William, Earl of Bedford .....	4	6	—	7	7
Henry Danvers, Earl of Dauby .....	4	2	—	6	6 $\frac{1}{2}$
Henry Percy, Earl of Northumberland.....	4	3	—	6	6 $\frac{1}{2}$
Francis Russell, 2d son to Francis, Earl of Bedford, aged 8 .....					
John Russell, third son to ditto, aged 7 .....					
Lady Catharine Russell, eldest daughter to ditto, aged 13.....					
Henry, Earl of Southampton.....	3	6 $\frac{1}{2}$	—	4	10
A Lady.....	3	10	—	6	7 $\frac{1}{2}$
Thomas, Earl of Southampton, in a black dress, with a star.....	3	3 $\frac{1}{2}$	—	4	1 $\frac{1}{2}$
Edward Russell.....	1	0	—	1	2 $\frac{1}{2}$
Dorothy, Countess of Berkshire.....	1	0	—	1	2 $\frac{1}{2}$
Christiana, Countess of Devonshire .....	1	0	—	1	2 $\frac{1}{2}$
Anne, Countess of Bedford.....	1	0	—	1	2 $\frac{1}{2}$
The Earl of Manchester, <i>Lord Chamberlain to Charles II.</i> .....	3	3	—	4	1
A Gentleman.....	3	9 $\frac{1}{2}$	—	6	7
Lucy, Countess of Bedford.....	3	3	—	4	0 $\frac{1}{2}$
Lady K. Brook .....	1	0	—	1	2 $\frac{1}{2}$
The Countess of Bristol.....	1	0	—	1	2 $\frac{1}{2}$
The Countess of Carlisle.....	1	0	—	1	2 $\frac{1}{2}$
Lady Diana Newport.....	1	0	—	1	2 $\frac{1}{2}$
Lady Anne Russell.....	1	7 $\frac{1}{2}$	—	2	2
Lady Diana Russell.....	1	7 $\frac{1}{2}$	—	2	2
Lady Margaret Russell.....	1	7 $\frac{1}{2}$	—	2	2
Robert, Earl of Salisbury, in a black dress .....	4	2 $\frac{1}{2}$	—	7	1
Thomas, Earl of Exeter.....	4	2	—	7	0 $\frac{1}{2}$
The Earl of Essex, (in a white dress), <i>Succhero</i> .....	4	2	—	7	1
Sir Nicholas Throckmorton .....	2	3	—	2	10 $\frac{1}{2}$

*The North End.*

Sir Philip Sydney.— <i>Sir Antonio More</i> .....	2	9	—	3	8
The Earl of Devonshire.— <i>Ditto</i> .....	2	6 $\frac{1}{2}$	—	3	6
Sir Nicholas Bacon, æt. 52.— <i>Succhero</i> .....	2	6 $\frac{1}{2}$	—	3	5
The Countess of Somerset.....	1	11 $\frac{1}{2}$	—	2	4
Queen Mary, 1556.— <i>Sir Antonio More</i> .....	1	9	—	2	3

*The East Side.*

Sir Edward Gorges .....	1	5	—	1	10
Sir Jocelyn Percy .....	1	5	—	1	9 $\frac{1}{2}$
Sir Richard Bingham .....	1	7	—	1	10
Queen Elizabeth .....	4	5	—	3	6
Charles Brandon, Duke of Suffolk.....	2	5 $\frac{1}{2}$	—	2	10 $\frac{1}{2}$
Edward, Earl of Lincoln.— <i>Cornelius Ketel</i> .....	2	5	—	2	11 $\frac{1}{2}$
Sir William Cecil, Lord Burleigh .....	4	2	—	7	1
Catharine, Wife to William, Earl of Salisbury, Daughter to the Lord Treasurer Suffolk.....	1	4	—	1	9
The Countess of Lincoln (the fair Geraldine).....	1	0 $\frac{1}{2}$	—	1	5
Margaret, Countess of Camberland.....	1	3	—	1	9
Ambrose Dudley, Earl of Warwick.....	1	0 $\frac{1}{2}$	—	1	5
Colonel John Russell .....	2	0	—	2	5

	Ft.	In.	Ft.	In.
Edward, Lord Russell, æt. 22, 1573.....	1	11	by 2	8
First Francis, Earl of Bedford .....	1	6½	—	2 2½
Frances Russell.....	1	11½	—	2 4
Sir Francis Russell.....	1	11	—	2 8
Anne, Countess of Warwick, Wife to Ambrose, Earl of Warwick ...	1	2	—	2 2
William, Lord Russell.....	4	6	—	7 1
Edward, Earl of Bedford (sitting).....	4	2	—	7 0
The Lady Benlos, Daughter to the Lord Delaware .....	1	11	—	2 2
Lady Wimbledon, Wife to the Lord Wimbledon.....	1	11	—	2 6
Giles, Lord Chandos, æt. 43, 1589 .....	2	0	—	2 5
The Duke of Monmouth.....	2	0½	—	2 5½
James, Earl of Carlisle, in a buff Coat and red Sash.....	2	0	—	2 5
Sir Edward Stradling.....	1	10½	—	2 4½
The Lady Anne Askew.....	0	10½	—	1 1
Rogers, Comptroller to Queen Elizabeth, æt. 69, 1567.....	1	8½	—	2 2
Prince Nassau.....	1	5	—	1 10
Sir William Russell, eldest Son and Heir to Francis Lord Russell, afterwards Earl of Bedford, æt. 32, 1627, and a Dwarf. <i>J. Prisswitzer</i> 4	2½	—	7	1
The Earl of Rutland.....	4	1½	—	7 0½
Ambrose Dudley, Earl of Warwick, in a black Dress.....	0	10½	—	1 2
Dudley, Earl of Leicester .....	1	5	—	1 10
John Russell, first Earl of Bedford of that name, a profile.....	0	11½	—	1 2

*South Side.*

Lady Jane Seymour. <i>Holbein</i> .....	2	6½	—	3 3
Killigrew, leaning on a Table, a Medallion, with a Portrait of Charles I. near him .....	3	2½	—	3 11
George Monk, Duke of Albemarle .....	3	1½	—	3 10
Lady Russell.....	2	0	—	2 5
Lord Russell.— <i>Sir Godfrey Kneller</i> .....	2	0	—	2 5

**DRAWING ROOM, 34 ft. 1 in. long, 22 ft. 6 in. wide, 16 ft. 10 in. high.**

Basso Relievs over the Doors, executed by *Garrard*.

The Sick Lion and the Fox, from *La Fontaine*.  
The Council of Horses.—*Gay*.  
The Bull and the Mastiff.—*Ditto*.  
The Stag and the Vine.—*La Fontaine*.

In this Room are twenty-four Views in Venice, by *Canaletti*, head of a School of Architectural Views, two of which are 6 ft. 2 in. by 3 ft. 9½ in., the others are 2 ft. 6½ in. by 1 ft. 6 in.

**THE BREAKFAST ROOM, in SOUTH FRONT, 19 ft. 10 in. long, 15 ft. 2 in wide, 17 ft. 1 in. high.**

Six Pannels over the Doors, by *B. Rebecca*.

**THE LIBRARY is 55 ft. 8 in. long, 23 ft. 10 in. wide, 16 ft. 8 in. high.**

The very interesting Series of Portraits of Artists over the cases in this Apartment, were added to the Collection by Francis, late Duke of Bedford.

*West End.*

A Portrait.— <i>Rembrandt</i> .....	1	11	—	2 4
Daniel Mytens and Wife.— <i>Vandyck</i> .....	4	11	—	3 7½
Rubens.— <i>Se ipse</i> .....	1	11	—	2 4

*North Side.*

Philip Le Roy.— <i>Vandyck</i> .....	3	2	—	3 6
John Kupetzky.— <i>Se ipse</i> .....	2	0	—	2 6
Sir Godfrey Kneller.— <i>Ditto</i> .....	2	0	—	2 4
Michael Merevelt.— <i>Ditto</i> .....	1	9½	—	2 2
Rembrandt.— <i>Ditto</i> .....	2	5	—	2 11
Diogenes.— <i>Salvator Rosa</i> .....	1	7	—	2 2
Vesaleur.— <i>Titian</i> .....	2	0	—	2 4
David Teniers.— <i>Se ipse</i> .....	2	5	—	2 11
Charles de Mallery.— <i>Vandyck</i> .....	3	0	—	2 4
Frank Halla.— <i>Se ipse</i> .....	3	2	—	2 9
Bartolomé Estevan Morelli.— <i>Se ipse</i> .....	1	9½	—	2 2
Tintoret.— <i>Se ipse</i> .....	3	2	—	3 7

<i>East End.</i>		<i>Ft.</i>	<i>in.</i>		<i>Ft.</i>	<i>in.</i>
Joannes Saeklinck (an oval).— <i>Vandyck</i> .....	1	7	by	1	11½	
Paul de Jode and Family.— <i>Ditto</i> .....	4	11	—	3	6	
Martin Pepyn (an oval).— <i>Se ipse</i> .....	1	7	—	1	11½	

*South Side.*

John Steen.— <i>Se ipse</i> .....	1	9	—	2	4½	
Jean Wouverius, of Antwerp.— <i>Vandyck</i> .....	2	2	—	2	9	
Titian.— <i>Se ipse</i> .....	2	2	—	2	8½	
Colbert.— <i>Champaign</i> .....	3	0	—	2	6	

**THE DUCHESS OF BEDFORD'S DRESSING ROOM.**

Four Pannels of Flowers over the Doors, by *Faiglet*.

**THE DUCHESS OF BEDFORD'S BED ROOM.**

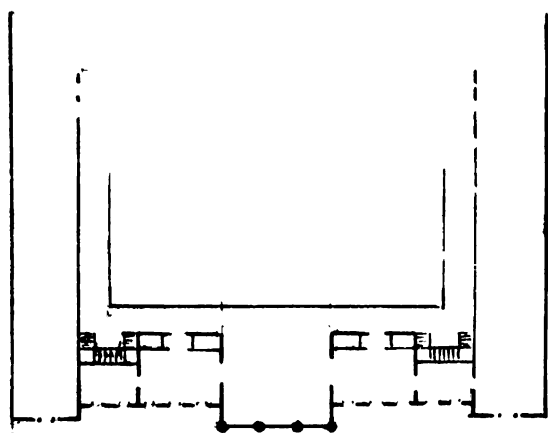
Two Pannels over the Doors on the East Side, by *Boileau*.

*Ditto*, on the West Side, by *Labrière*.

Two ovals, on Glass, by *Boileau*.

**STUDY, IN EAST FRONT.**

Plaster Figures over the Doors, and Cases, in imitation of Bronze, by *Garrard*.

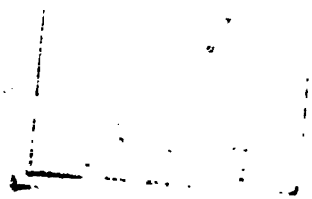


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Drawn by J. Neale.

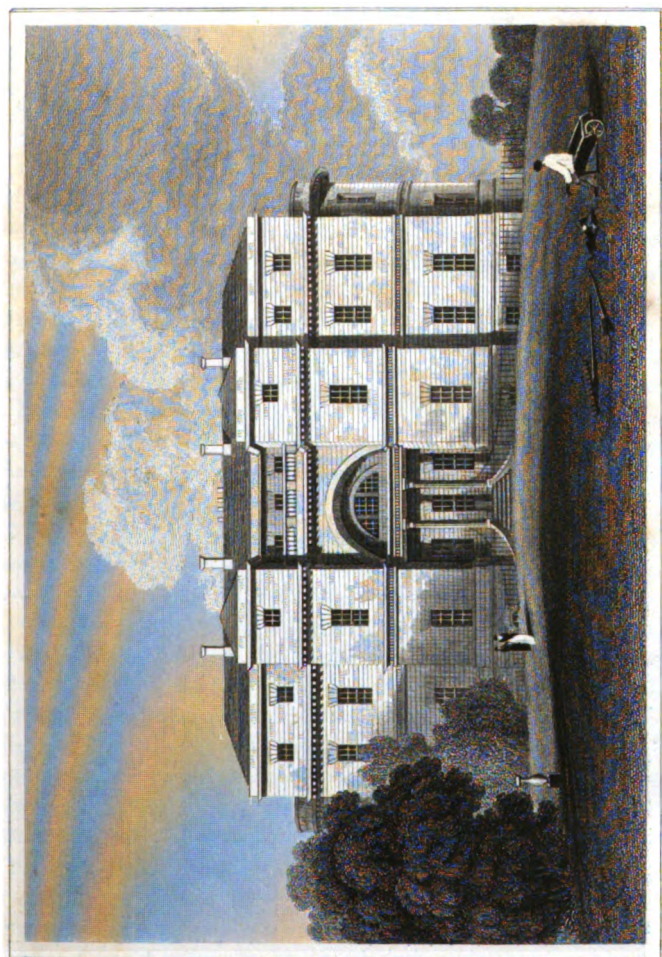
# LUTON HOOD, BEDFORDSHIRE.

Engraved by W. Woodcut.

*Luton Hood, Bedfordshire, from the south-east, looking towards the river.*







DESIGNED BY J. F. MASON.

**LUTON HOO.**  
(SOUTH EAST VIEW)  
BLUFF, BEDFORDSHIRE.

ENGRAVED BY F. R. HAY.

*Printed and Published by J. F. Mason, at the Office of the Engraver, No. 1, Pall Mall, London.*

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ASTOR, LENOX AND  
TILDEN FOUNDATIONS  
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# Luton-Hoo, Bedfordshire ;

THE SEAT OF

JOHN CRICHTON STUART,

MARQUESS OF BUTE.

---

THIS splendid Mansion owes its magnificence to John, third Earl of Bute, whose celebrity in the annals of the present reign is well known : in 1762, when he had attained to the summit of his political power, he purchased the unfinished Mansion of Sir Robert Napier, and soon afterwards resolved upon making a grand addition, in which the genius of R. Adam, whom he patronised, should have its fullest scope, uncontrolled by any consideration of expense. At the same time Shelburne House was rising from its foundations upon a plan of the same architect. Popular clamour was then so vehement, that the Earl of Bute was induced to sell his intended London Residence to Lord Shelburne ; and the vast designs at Luton were suspended in their full extent. What had been begun was then completely finished ; and Adam has transferred to England the splendours of the Palace of Dioclesian, at Spalatro, which he has so ably elucidated.

Those who attributed the payment of the large sum required for both these sumptuous buildings to his command of the public purse, were injurious in their censures, not considering that, after the death of Mr. Wortley, the Earl of Bute enjoyed an estate of at least 20,000*l.* a year, in right of his Countess. In consequence of these unpleasant observations, which were not unfrequently obtruded on his ear, Luton-Hoo, with its splendid embellishments, was no longer submitted to public inspection, and was seen only by special favour ; and accordingly, notwithstanding a liberal permission given by the late Noble Possessor, has been very rarely visited even by connoisseurs. Among the grand apartments, the ceilings of which are ornamented with the best efforts of the pencil of Cipriani, the Library, where the luxuries of taste are carried to the highest degree of excellence demands our particular attention, it is the *chef d'œuvre* of Adam. It was built in 1767, and consists of five apartments, the total extent of which is 144 feet, and is calculated to contain 25,000 volumes. The height of each room to the cornice is nineteen feet, and the book-cases, of mahogany with gilt wire lattices, are half that elevation ; and above them are arranged some of the largest and most valuable of the pictures. The books are easily accessible, and in each division of the book-cases there are about nine rows on an average, and eighteen books in a row, folio volumes are placed at top and bottom, then quartos, and lastly, octavos in the middle, which



mode has been found to include the greatest number within the same space.

At the foot of the book-cases is placed a single step, which opening, forms boxes for maps on rollers; and before them are tables covered with green cloth, upon which are placed beautiful models in cork, of Greek and Roman architecture; the Tables are wired in front, and contain large port-folios of prints and drawings, atlases, plans, and elevations. The Rooms at either end have folding-doors, by which they are rendered distinct from each other, but the centre Room has an Arcade of Ionic Pillars, supporting an architrave which crosses the arch at its springing.

Of the books it is needless to speak in praise, as their extreme rarity, and the excellence of the editions, are sufficiently known to all bibliographers. A more splendid Temple of the Muses is no where seen.

The Apartments are adorned with a large collection of pictures, many of which were purchased by the Earl of Bute, when Prime Minister, to which great additions were made by the late Noble Marquess. An elegant critic has given the principal in the following

#### LIST OF PICTURES AT LUTON-HOO.

<i>Raffaële.</i> Madonna, Bambino, and Cherubs. <i>The Caracci.—Four.</i>	<i>Eliz. Sirani.</i> Madonna and Bambino asleep.
St. Francis—small. Madonna and Bambino. Assumption. Holy Family with St. Lucia. <i>Guercino.—Two.</i>	<i>Tintoretto.</i> Juno distributing Gold. <i>Vasari.</i>
Funeral of a young Man. Assumption of the Virgin. <i>Guido.—Three.</i>	Holy Family. <i>Salv. Rosa.</i> Wounded Soldier. <i>A. del Sarto.</i>
Venus and Cupid. Dædalus and Icarus. Venus and Cupid. <i>Corregio.—Two.</i>	Holy Family. <i>Titian.</i> Venus reposing in a Dressing-Room. <i>Carlo Maratti.</i>
Virgin reposing on a Cloud. Virgin asleep, the Child embracing her—small, but exquisite. <i>And. Sacchi.</i>	Holy Family. From the frequent repetition of this subject, he was called by his contemporaries, "Car Luccio Delle Madonnine." <i>P. Bordone.</i>
Mercury acquainting Vulcan with the infidelity of Venus. <i>P. Veronese.</i>	Christ and the Centurion. <i>P. Bordone.</i>
Marriage of St. Catherine. <i>Parmegianino.</i>	—
The same Subject. <i>Schedoni.</i>	LANDSCAPES, BATTLE PIECES, &c.
Holy Family. <i>Beno. Gorofo.</i>	<i>Ruysdaal.</i>
Reposo in Egypt. <i>Murillio.—Two.</i>	Rocks and Cascade.
Bambino asleep with the Madonna. Assumption of the Virgin (on Marble). <i>Luca Giordano.</i>	<i>Rosa da Tivoli.—Two.</i>
Venus and Neptune. <i>Parmegiano.</i>	Landscape. Companion. <i>Succarelli.—Six.</i>
Marriage of St. Catherine. <i>Barrochio.</i>	Two Landscapes—very large.
Holy Family. <i>Albano.</i>	Four others, Companion—these were procured for the Earl of Bute by Mr. Smith, Consul at Venice, as those for the king, now at Windsor.
Adoration of the Magi.	<i>Tempesta.</i>
	Landscape. <i>Busiri.—Two.</i>
	Two Landscapes. <i>Hackert and Lingelbach.—Two.</i>
	Two Views among the Alps.

*Vander Hagen.*  
View in a Thick Forest.  
*Cuyp.*  
View on the Maas.  
*Ockiale.*  
View of the Tiber.  
*Niok. Poussin.—Three.*  
View near Marino.  
Ditto near the Lake of Narni.  
Ditto on the Anio near Vicovaro.  
*Ismen Vecchio.—Two.*  
Landscape.  
Seaport.  
*Berghem.*  
Landscape.—Winter Scene.  
*Vande Velde.*  
Views in the Alps.—Figures by Teniers.  
*Hackaert.*  
Battle of Solebay, painted for King James II.  
*Teniers.*  
Boors in a Village carousing.  
*Vander Meulen.*  
Battle Piece.  
*Victor.—Two.*  
A Toothdrawer.  
Butcher with attendants.  
*Rotenhamer and Velvet Breughel.*  
Madonna and Bambino, with St. John offering fruit and flowers.  
*Verkole.*  
Dutch Boor and Milkmaid.  
*Old J. B. Franks.—Two.*  
Connoisseurs in the Gallery of a Virtuoso.  
Compassion, with Pictures, Shells, &c.—  
These are most curiously finished.

#### 

*Cuyp.*  
Himself as Orpheus, surrounded with beasts.  
*P. P. Rubens.—Four.*  
A laughing Boy.  
An Artist, one of his Scholars.  
His Wife (Helena Formann) and Child with himself, in a Fruit Market.  
Stag hunting. Himself and other Portraits. Animals by De Heüsck, very large, in the same style and of equal dimensions with the celebrated Boar hunting at Corham.  
*Rubens and Jordaens.—Four.*  
Adoration of the Magi.  
Judgment and Punishment of Midas.  
Mary Magdalene washing Jesus' Feet.—  
All the Figures are Portraits.  
Diogenes searching for an honest man; Jordaens, as Diogenes, finds Rubens.  
*Titian.—Two.*  
Ant. Grimani, Doge of Venice.  
Hernando Cortez.  
*Rembrandt.*  
His Son.

*Velasquez.*  
Pope Innocent X. (Pamfil.)  
*Vandyck.*  
Sir W. Howard, K. B. when young, afterwards the unfortunate Viscount Stafford, beheaded 1680.—From the Arundel Collection.  
*Old Stone.*  
Children of King Charles I.  
*Deboon.—Two.*  
Ben Jonson.  
Mrs. Jane Lane, who conducted Charles II. after his Escape from the Battle of Worcester.  
*Walker.—Two.*  
Pym } well known Republicans.  
Ireton }  
*Corn. Jansen.—Two.*  
Pensionary De Witt.  
His Sister.  
*Breughel.*  
Duchess of Montespau.  
*Mrs. Beale.*  
Herself.  
*Sir J. Reynolds.—Five.*  
John, Earl of Bute, as Prime Minister, receiving a Despatch from his Secretary, Charles Jenkinson, afterwards Earl of Liverpool.—This is one of Sir Joshua's early Pictures, and is singularly curious for the character displayed in both the Portraits.  
John, Earl of Bute, in his Robes of the Garter.—Full length.  
Mary, Countess of Bute, Daughter of Edward Wortley Montague, Esq. and the justly celebrated Lady Mary.—Full length.  
Charles James Fox, in early life.  
Dr. Armstrong, the Poet.  
*A. Ramsay.*  
The Princess Dowager of Wales, whole length, presented by Her Royal Highness to the Earl of Bute.  
*Unknown.*  
Lady M. Pierrepont, as a Shepherdess sitting under a tree.—Miniature.  
*C. Jervas.*  
Lady M. Wortley Montague, reclining in a Turkish costume.—Painted for Pope; but it is uncertain if it ever came into his possession.  
*Vander Meulen.*  
Coronation of Louis XIV. at Rheims.  
Margaret, Queen of Scots, daughter of King Henry VII., from whom the present Royal Family are lineally descended: she is represented as offering her hand in a dance to Archibald Douglas, her second husband. This curious picture was purchased out of the Arundel Collection.—See *Walpole's Anecdotes*, &c.

The admirers of the Flemish and Dutch schools will have the highest gratification in inspecting a collection of their works with which the upper apartments are replenished, and which has certainly no rival in England. It is not equalled for merit, variety, and number.

The names of their most eminent painters, of Gerard Dow, Janstein, Paul Brill, Le Nain, Swannevelt, Vanhuysum, Van Harp, Brawer, Van Goyen, Molinaar, Ostade, Peter Neefs, Breughel, appear in the catalogue of their most genuine and excellent pictures.

Dr. Johnson, after visiting Luton Hoo with Boswell, said " This is one of the places I do not regret having come to see. It is a very stately place indeed ; in the House magnificence is not sacrificed to convenience, nor convenience to magnificence. The Library is very splendid, the dignity of the rooms is very great, and the quantity of pictures is beyond expectation—beyond hope."—*Boswell's Life of Johnson*.

In the Old Chapel is preserved a beautifully carved wainscot skreen, which had been removed to Luton by the Napier family, from Tyttenhanger, in Hertfordshire, and which we have noticed in our description of that place.

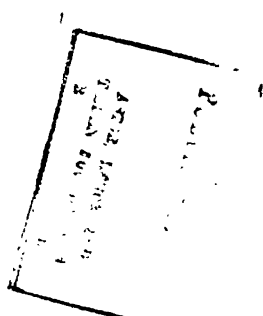
The situation of Luton-Hoo is elevated, and at the edge of the Bedfordshire Downs, about two miles from Luton, in the midst of a well wooded park, which has been greatly improved under the direction of its recent proprietors. The River Lea, which meanders through it, has been formed into a noble Lake at the bottom of the eminence on which the House is seated ; the width of this expanse of water, its islands, and the numerous plantations with which it is diversified, present an agreeable view.

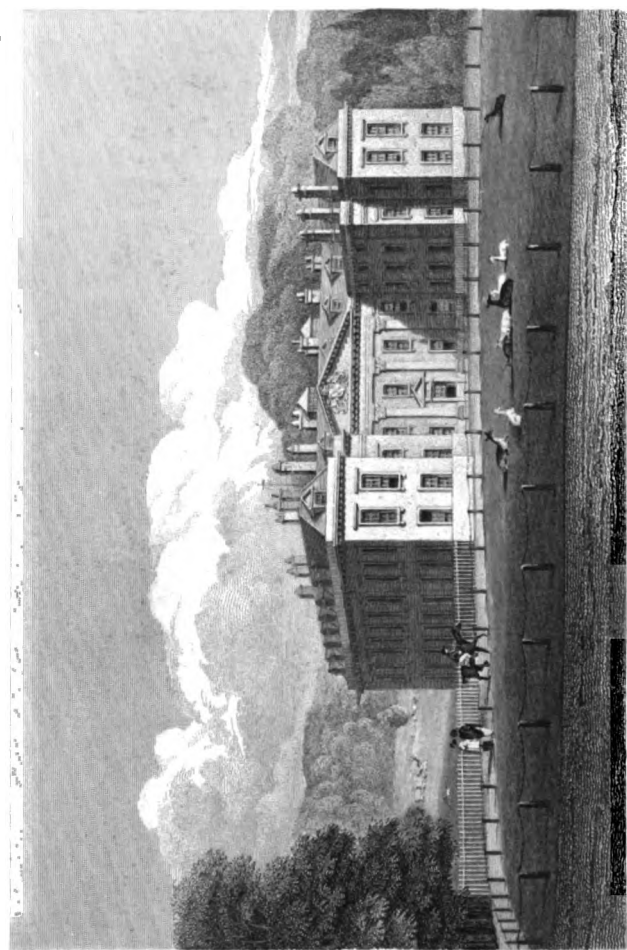
In a path leading through a fine valley, is a plain Tuscan column ; on the pedestal is an inscription—

#### IN MEMORY OF MR. FRANCIS NAPIER.

From this point, the breaks through the woods, the hollow dales, and the groups of fine beech trees which on every side appear, form a most interesting prospect to the admirers of the picturesque.

*(This Account is principally derived from a Description in the Gentleman's Magazine for 1817.)*



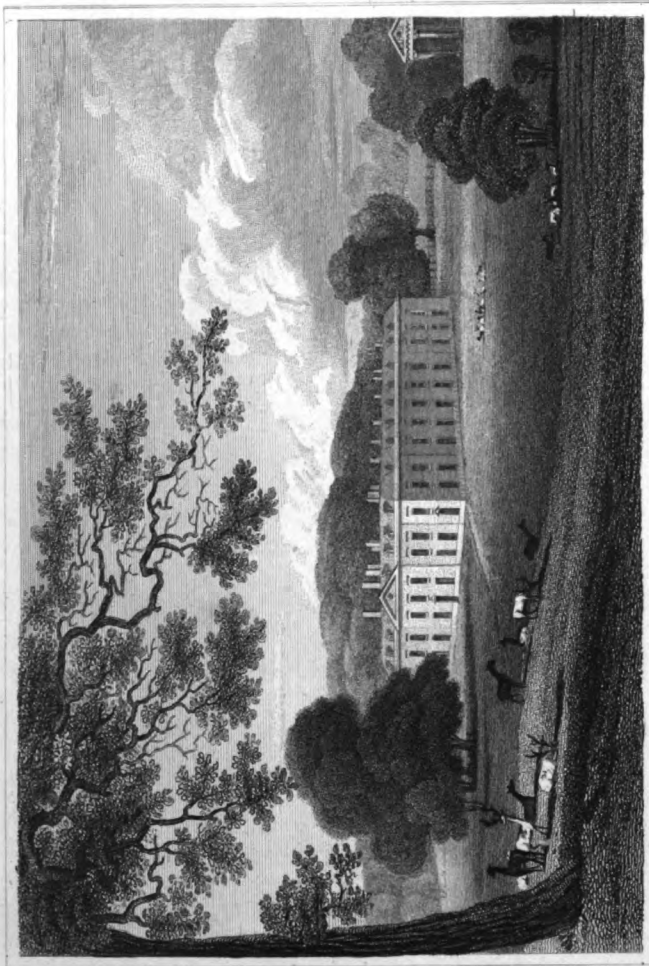


Engraved by J. H. Stoddard

# ALTIHÖR P. NORRHÄRTS HIRE

Printed by J. H. Stoddard

Printed and Published by J. H. Stoddard, No. 10, N. 1st St., N. Y.



Drawn by J. H. Stale.

ALTHORP.  
NORTHAMPTONSHIRE.

Engraved by J. C. Vassall.

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E L

# Althorp, Northamptonshire:

## THE SEAT OF GEORGE JOHN EARL SPENCER,

K. G., &c. &c.

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**ALTHORP PARK** is situated in the parish of Brington, about five miles north-west of Northampton. The first of the two views of this mansion represents the east-front, being the principal entrance; the second shows the south-west aspect, and the situation of the library, taking up nearly the whole of two of the angles on the ground-floor.

In the reign of Henry VII. Althorp was in the possession of John Catesby, second son of John Catesby, of Legers Ashby, Esq., who sold it to John Spencer, Esq., which John levied a fine of it in the 24th year of the same reign. This gentleman, who was afterwards knighted by Henry VIII. was the son of William Spencer, Esq., of Wormleighton, in com. Warwick, descended from a younger branch of the Despensers, anciently Earls of Gloucester and Winchester; the head of which family was Ivo, Viscount Constantine, who married Emma, sister to Alan, Earl of Brittany, before the Conquest.

The estate has continued, uninterruptedly, in the Spencer family, from the reign of Henry VII. Robert Lord Spencer was succeeded in 1627 by his son William, and he in 1637 by his son Henry, created Earl of Sunderland, after the battle of Edge Hill, in 1642, and slain at the battle of Newbury, the same year.

Mr. Bray, in his "Tour into Derbyshire and Yorkshire," (2d edition, 1783) states, "About five miles to the west of the town (Northampton) is Althorp, an old seat of the Spencers (now Earls) built in the shape of an half H. It stands low, and in the approach you go through, and cross, those straight avenues of trees, which were once deemed the line of beauty. The rooms are not large, except the library and gallery, the latter of which is 138 feet by 20. In this is a collection of portraits, hardly perhaps exceeded by any in the kingdom, not only in point of number, but of beauty. The famous beauties of Hampton Court are far short of those which the pencils of Cornelius Janssen, Vandyck, Lely, Kneller, &c. have placed here. A small piece of Henry VIII. by Holbein (in this gallery) a small round portrait of that master by himself, (in the picture closet) and a boy blowing a lighted brand, are reckoned of very great value."

Althorp House was built by the Earl of Sunderland, in 1688. It is remarked by Mr. Dibdin, "There is neither colonnade, nor vestibule, nor terrace, nor fountain, nor lake, as you approach the mansion: nor studied grandeur of architectural decoration, as you enter it; but comfort, order, peace, unanimity, good management, choice society, and splendid cheer.—These are the interior attractions which supply the place of silken hangings, Gobelin tapestries, gilt balustrades, and all the pomp and circumstance of elaborate and overwhelming furniture."



It is to the splendid and matchless LIBRARY, and to the large and fine collection of PICTURES, which this Mansion contains, that the attention of the reader is directed. Of these the public are likely soon to be gratified with a descriptive account from the pen of Mr. Dibdin, who is now preparing for publication a Work, in Two Volumes, Imperial Octavo, entitled "*ÆDES ALTHORPIANÆ; or a Descriptive Catalogue of the Pictures, and a portion of the Library, in the ancestral Residence of George John, Earl Spencer, at Althorp.*"

Of the Library, the following extract from Mr. Dibdin's late highly entertaining work, entitled the "*BIBLIOGRAPHICAL DECAMERON*," vol. iii. p. 388, contains an interesting account.

"It was quite at the end of the month of May, in the year 1811, that I paid my first visit to the noble owner of the residence under description: I carried with me (for the sake of inserting addenda and corrigenda) the first copy of the *Bibliomania* ever bound, which was by the hands of poor defunct Faulkner. The day had been excessively hot; and I reached Althorp, from London, between the hours of six and seven, to a late dinner. The sun was then beginning to decline, so as to cast a breadth of shadow from the long avenues of elm, and beech, and lime, with which the back front of the house is adorned, or enshaded—and a seat beneath one of these elms—the cawing of innumerable rooks from the adjoining avenues—the tranquillity of the approaching evening—the calm, clear, and almost cloudless sky—and (shall I dare avow it?) more than either of these causes, or the whole of them collectively—the near and immediate view of a suite of rooms in which was contained the finest private collection of Books perhaps in Europe!—could not fail to produce emotions of no ordinary occurrence, to one, who, for several previous years, had vehemently sought after such a gratification. After a due time devoted to musing (not to 'wooing the muse,' for such fitful moods have ceased to operate since the year of our Lord 1797. See *Bibliomania*, p. 10, 11, first edition) I entered the aforesaid suite of rooms; and more especially rested in that, wherein a fine Raphael was over the fire-place, and a French clock was ticking upon the marble mantle-piece. The cloth was laid, and the exemplification of the good old maxim, (the usual theme of our school-days) 'nil præter ordinem,' was singularly manifested to view. The sun was now sinking lower and lower, and the shadows became proportionably broad and massive. No sound was heard from without, save the nibbling of the deer, who quite peeped into the windows of the apartment. His Lordship arrived at seven.—I will conclude this 'View of an Interior,' (as the Flemish painters designate such subjects) by adding, that that congenial visit was the prelude to the many subsequent ones which have taken place since the said 'year 1811.' But the mansion—THE LIBRARY, rejoins the impetuous reader!—I must be briefer than I could wish in satisfying such impetuosity. Yet know, cultivator of bibliomaniacal antiquities, that the name of SPENCER or DESPENCER (formerly the same) is far from being green in the annals of book-collecting: for, in the 'ancient time,' Hugh Despenser had a son, Thomas, Earl of Gloucester, who in 21 Rich. II. by petition in Parliament, obtained a revocation of the judgment of exile against his great grandfather, HUGH LE DESPENCER. In this petition it is stated (*inter alia*) that he, the said Hugh, had at that time, *plate, jewels, and ready-money, better than £10,000; xxxvi. sacks of wool, and a LIBRARY OF BOOKS.*

"Upon the whole, Lysander" (in the first passage above quoted from Mr. Dibdin) "is tolerably correct in his general description of the ALTHORP RESIDENCE. It is ancient, spacious, and commodious; but magnificence of architecture and splendour of furniture are made subordinate to—and yet, I should be glad to know what species of furniture, in the united warehouses of Bond-street, can presume to vie, for 'splendour' and costliness, with that particular species, or rather genus of furniture, 'ycloped' BOOKS? Here then you have this most exquisite of all furniture, in full and felicitous

perfection! A suite of rooms, four in number, and measuring in the whole about 170 feet in length—garnished from ‘top to toe’ with the choicest copies of the choicest editions of the choicest authors in the choicest binding—white calf and dark calf richly studded with golden stars, or foliage, or trellis work—russia and morocco less elaborately adorned—these dazzle your eyes, and cause your heart to palpitate on your first visit. Peep into the principal library, of 80 feet in length, where the family usually sit and disport themselves when they visit, in the months of snow and frost, this hospitable abode. In this principal room are the gallant *PolyLOTS*, upon large paper: and such a series of *BIBLES* and *LITURGIES* as would put most of our public collections to the blush! In the second room, *Topography* and *History* take up their abode; which extend, in fact, to the third room, along with *Poetry*, Greek, Latin, Italian, and English. Meanwhile the *Sciences* mingle with the *Arts*; and the lusty folios, in which the latter are usually contained, are deposited along the bottom shelves, or fill the lower parts of stationary tables in the centre of the larger library. A billiard table is in the middle of the third library, about 35 feet long, where we also observe two charming *Sir Joshua*’s: one of Viscount Althorpe, when a boy, just breeched; the other, of Lady Camden, sitting upon the ground, in a garden. The colouring of each is ‘fragrant, fresh, and joyous.’ The fourth library, 26 feet long, in which *History*, *Voyages*, and *Travels* are chiefly contained, has been but recently devoted to the purpose of holding books; and it was most marvellous to observe, how quickly, like water rushing from opened flood-gates, the said ‘books’ overflowed the shelves of the said fourth room.

“But this is not the whole of the book theme. Up stairs, in one of the finest portrait galleries (115 feet in length) in the kingdom, the dado, to the height of about four feet, is devoted chiefly to *Councils*, Benedictine editions of the *Fathers*, (upon large paper too!) and the long sets of *Muratori* and *Montfaucon*, &c. &c. His Lordship, I believe, is even meditating an extension of his book rooms! So interminable are the labours, and so incalculable the expenses, attending a collection like the present—and yet, when completed, how imperishable the glory engrafted thereupon! what a legacy to bequeath! what an example to imitate! Not a word here about the *London Book-treasures*. They have been recorded elsewhere; and I remember the moment when the *CAXTONS* alone would have been estimated at £12,000. They are now *fifty* in number, of which a list of forty-eight of them may be seen in the last volume of the *Bibl. Spenceriana*, p. xlviii. &c. Thus the fame of *HARLEY*, even in the *Caxtonian* department, has been eclipsed. The principal *Caxton*, recently acquired, is the famous *Morte d’Arthur*.”

The number of volumes at Althorpe is computed at about forty-five thousand.

We are happy in having it in our power to present our Subscribers with the following CATALOGUE of the splendid Collection of PICTURES at Althorpe.

#### PORTRAIT GALLERY.

Present Earl Spencer, *Copley*.  
Ann, Countess of Suffolk, *Lely*.  
Portrait of herself, *Artemisia Gentileschi*.  
Duchess of Orleans, Daughter to Charles the First, by Henrietta Maria.  
Bianca di Capello.  
Lady Morton.  
Henry VIII. with Mary, Queen of England, and Somers his jester, *Holbein*.  
Duchess of Cleveland, *Lely*.  
Elizabeth, Countess de Grammont, *Lely*.  
Sir Peter Paul Rubens, *Vandyck*.  
Nell Gwyn, *Lely*.

Duchess of Portsmouth, *Lely*.  
Unknown portrait, *Vandyck*.  
Penelope, Lady Spencer, *Vandyck*.  
Lady Denham.  
Sir Kenelm Digby, *Cornelius Janssen*.  
Ann, Countess of Arran, *Kneller*.  
Two Apostles’ Heads, *Vandyck*.  
Ann Spencer.  
Elizabeth Spencer.  
Lady Georgiana Carteret, Countess Cowper.  
Duchess of Devonshire, *Sir J. Reynolds*.  
Mary, Queen of England, *Holbein*.  
Sir Anthony Vandyck, *Rubens*.

Hortense, Duchesse de Mazarin, *Sir Godfrey Kneller*.  
 Henry Wriothesley, Earl of Southampton, *Allegans*.  
 A woman's portrait, *Sir Anthony More*.  
 Henrietta, Queen of England, *Vandyck*.  
 Lady Jane Grey, *Lucas de Heere*.  
 Henry VIII., *Holbein*.  
 Frobenius the printer, *Holbein*.  
 Colonel Russell, *Dobson*.  
 Mona. de St. Evremond, *Kneller*.  
 Duchess of Tyrconnel.  
 Present Earl Spencer, at 17, *Sir J. Reynolds*.  
 Verrio the painter, *by Himself*.  
 An apostle's head, *Vandyck*.  
 William, Duke of Newcastle, *Vandyck*.  
 Sarah, Duchess of Marlborough, *Kneller*.  
 Henry, first Earl of Sunderland, *Walker*.  
 Dorothy, Countess of Sunderland, *Vandyck*.  
 Elizabeth, Countess of Falmouth, *Lely*.  
 Portrait unknown, *Sir Anthony More*.  
 Mary d'Este, Queen of James II., *Lely*.  
 Rachel, Countess of Northampton, *Vandyck*.  
 Mrs. Jennings, mother to Sarah, Duchess of Marlborough.  
 Ann Hyde, Duchess of York, *Lely*.  
 Ann, Countess of Bedford, *Vandyck*.  
 Lady Elizabeth Thimbleby, and Catherine, Countess of Rivers, her sister-in-law, and a Cupid, *Vandyck*.  
 Cardinal Pole, by *Perino del Vaga*.  
 King Charles the First.  
 Gibbon, the historian.  
 Pedro Van Mot, *by Himself*.  
 Oliver Cromwell, *Walker*.  
 Philip II. king of Spain, *Sir An. More*.  
 Anne G  n  vieve de Bourbon, Duchesse de Longueville.  
 Fourth Earl of Roscommon, *Carlo Maratti*.  
 Digby, Earl of Bristol, and Francis I. Duke of Bedford, *Vandyck*.  
 Robert, second Earl of Sunderland, *Carlo Maratti*.  
 A boy's portrait, *Lely*.  
 Old man's head.  
 Venetia, Lady Digby, Sir Kenelm's wife, *Vandyck*, copy.  
 Samson, *Giacinto Brandi*.  
 Woman and Child.  
 A Man's portrait.  
 An old Man, *Rembrandt*.  
 Algernon, Earl of Northumberland, *Vandyck*.  
 Third Earl of Southampton.  
 Robert Smith, of Bounds, Kent, Esq. *Lely*.  
 Dorothy, Countess of Sunderland, married to the above Robert Smith when a widow, *Lely*.  
 Philip Sydney, Earl of Leicester, *Lely*.  
 Dorothy Sydney, afterwards Countess of Sunderland, *Vandyck*.  
 Ann Digby, Countess of Sunderland, *Lely*.  
 Robert, second Earl of Sunderland, husband to the above, *Lely*.

Henry, Lord Percy, of Alwick.  
 Countess of Northumberland, *Lely*.  
 Anthony, Earl of Shaftesbury, *Lely*.  
 Margaret Spencer, Countess of Shaftesbury, his Wife, *Lely*.  
 Lord Crofts.  
 Earl of Sunderland, Lady Sunderland's Father.  
 Henry Howard, third Son to the Earl of Berkshire.  
 Algernon Sydney, *Lely*.  
 Hon. John Spencer, and his Son, first Earl Spencer, *Knpton*.  
 A Man's portrait, *Florentine School*.  
 Do. Do.  
 Ignatius Loyola, *Titian*.  
 Mrs. Middleton. — Vide *Memoirs de Grammont*, *Lely*.  
 Countess of Shrewsbury, an Italian by birth, *Lely*.  
 Countess of Sunderland, and Robert her Son, *Kneller*.  
 Lady Longueville, *Kneller*.  
 Charles, Duke of Marlborough, *Slaughter*.  
 Lady Bateman, sister to the above, *Slaughter*.  
 Countess of Sunderland, and Diana her daughter, afterwards Duchess of Bedford, *Jarvis*.  
 Duke of Roxburgh.  
 Lady Granville.  
 Margaret Willoughby, 1st Lady Spencer. Children to the Earl of Leicester, *Lely*.  
 Robert Spencer, first Lord Spencer.  
 Earl Granville.  
 Queen Anne, and Duke of Gloster her Son.  
 John, Duke of Marlborough.  
 Sarah, Duchess of Marlborough.  
 Prince George of Denmark.  
 Juliana, Countess of Burlington, *Kneller*.  
 Lady unknown.  
 Hon. John Spencer, *Slaughter*.

#### GREAT STAIR-CASE, LOWER PART.

Sir Henry Spencer, of Offley.  
 Lord Brackley, William Godolphin, and Lady Ann Egerton, Grandchildren to John, Duke of Marlborough, *Jarvis*.  
 Ellen, Lady Spencer, of Offley.  
 Sir Bocket Spencer, of Offley.  
 Lady Godolphin, afterwards Duchess of Marlborough, *Jarvis*.  
 Lady Bridgewater, her Sister, both Daughters to John, Duke of Marlborough, *Jarvis*.  
 Lady Clincarty, Daughter to Robert, Earl of Sunderland, *Lely*.  
 Lady's portrait, unknown.  
 Colonel John Morgan.  
 Mary, Duchess of Richmond, Daughter to George Villiers, Duke of Buckingham.  
 Parker, Lord Chancellor Macclesfield.  
 Georgiana Carteret, Wife to Hon. John Spencer, afterwards married to Earl Cowper, John, his only Son, afterwards

1st Earl Spencer, and Lady Masham, *Slaughter*.  
 Charles, 3rd Earl of Sanderland, *Jarvis*.  
 Lady Elwell, *Jarvis*.  
 Mrs. Godfrey, Sister to John, Duke of Marlborough, *Kneller*.  
 Duke of Manchester.  
 Sir John Spencer, Father to 1st Lord Spencer.  
 Sir John Spencer, of Offley.  
 Ann Bondenelle, Countess of Shrewsbury, *Lely*.

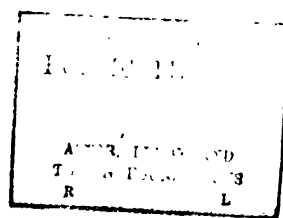
#### LOWER PART.

Duke of Shrewsbury.  
 Lady's Portrait, unknown.  
 Do. Do.  
 King Charles II., *Lely*.  
 Marquis of Blandford, John Duke of Marlborough's only Son, *Kneller*.  
 Charles, Duke of Marlborough.  
 Ann, Countess of Sunderland, Wife to Charles, the 3rd Earl, *Jarvis*.  
 Sir Robert Spencer, of Offley.  
 Lucy Walters, Mother to the Duke of Monmouth, by King Charles 2d.  
 Lady Howard.  
 Ann Hyde, Duchess of York.  
 Princess Mary, afterwards Queen of England, Wife to William 3rd.  
 Henrietta and Ann Churchill, Daughters of John and Sarah, Duke and Duchess of Marlborough, *Kneller*.  
 Queen Mary, Wife to William 3rd.  
 Portrait unknown.  
 Mrs. Middleton.  
 Portrait unknown.  
 The Nativity.

The descent from the cross, *Sob. Bourdon*.  
 A portrait of a man, *Frank Hals*.  
 A landscape, St. Anthony of Padua preaching to the fishes, *Sal. Rosa*.  
 The death of the stag, *Snyders*.  
 Noah sacrificing after the flood, *B. Castiglione*.  
 Hermits in a cave, *D. Teniers*.  
 St. Charles Borromeo celebrating high mass, *Domenichino*.  
 The miracle of the Loaves and Fishes, *G. Bassano*.  
 Moses found in the bulrushes, *T. Perrier*.  
 Portrait of a woman, *Tintoretto*.  
 Portrait of a young man, *Rembrandt*.  
 A bust of Ceres, surrounded by fruit and animals, *Snyders*.  
 A man shaving, *Bamboccio*.  
 A landscape, *Sal. Rosa*.  
 Soldiers at Play, *Bamboccio*.  
 An old man's head, *Rembrandt*.  
 A young girl fancifully dressed with flowers, *Rembrandt*.  
 Portrait of old Luigi Cornaro, *Titian*.  
 Portrait of one of L. Cornaro's great grandchildren, *Titian*.  
 Shipping at anchor, *Van Dubbel*.  
 A poultry yard, *M. Hondelcoeter*.  
 A Magdalen's head, *Domenichino*.

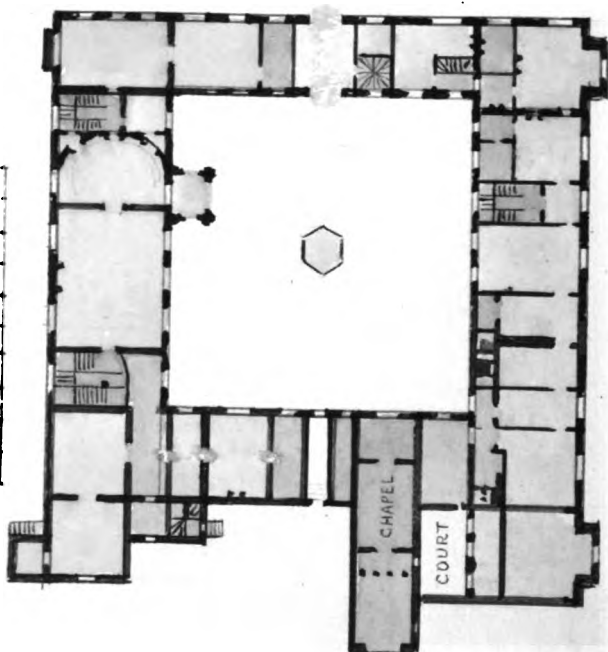
A skirmish, *Jacob Knyp*.  
 Holy family, *Rubens*.  
 A landscape (Morning), *N. Berchem*.  
 A girl playing with kitten and puppy, *Maratti*.  
 A calm, ships in port, *Vandervell*.  
 A boy blowing a torch, *Soulten*.  
 A storm, *Vandervell*.  
 A Lucretia, *Guido Reni*.  
 Acis and Galatea, *N. Poussin*.  
 A Cleopatra, *Guido Reni*.  
 Diana and her Nymphs, dead game, dogs, &c. *Van Balen and Bringa*.  
 A shipwreck, *Bon. Peters*.  
 A ball and mask, *Cor. Poelenberg*.  
 A bag-piper, *Velasquez*.  
 Christ presented in the Temple, *Luca Giordano*.  
 Hero and Leander, nymphs, &c. *D. Teniers*.  
 A battle, *B. Castiglione*.  
 A sea-port, architecture and figures, *Viviani*.  
 A woman's head, a vase in her hand, *Georgione*.  
 Dædalus and Icarus, *Vandyck*.  
 A landscape, *D. Teniers*.  
 St. Jerome, a skull, books, and a trumpet, *Spagnoletto*.  
 Day breaking on revellers, *Simon De Vos*.  
 Her own portrait, *Sophonisba d'Anguisciola*.  
 A Jewish sacrifice, *Rubens*.  
 The five senses personified, *Simon De Vos*.  
 A landscape, (setting sun,) *Claude Lorrain*.  
 Portrait of his mistress, *Titian*.  
 Morning, Diana beginning the chase, *Jean Asselyn*.  
 Evening, Diana ending the chase, *ditto*.  
 Crucifixion of St. Andrew, *Le Brun*.  
 Portrait of his mother, *Rembrandt*.  
 Landscape, (evening, cattle, &c.) *A. Knyp*.  
 Portrait of himself, *Holbein*.  
 Sea-port, boat and boatmen, &c. *Pynaker*.  
 A shepherd's head, *Bramer*.  
 A shepherdess's head, *Bramer*.  
 A landscape, *G. Poussin*.  
 A boy playing on the bag-pipes, *Bloemart*.  
 A landscape, *Decker*.  
 A girl tending sheep, *Bloemart*.  
 The virgin and child, St. Francis, &c. *Rothenhamer*.  
 Hawkens setting off in a morning to sport, *P. Houwermaas*.  
 Magdalen, birds, insects, &c. *P. Brill*, fig. by *A. Cavacci*.  
 Cattle, (Morning,) *Van Bergen*.  
 Cattle, (Evening,) *Van Bergen*.  
 Storm and shipwreck, *Bon. Peters*.  
 Vertumnus and Pomona, *D. Teniers*.  
 Landscape, (ferry and many figures) *Micham*.  
 Venus, nymphs, and tritons, *C. Poelenberg*.  
 Pantomimical characters, *Watteau*.  
 A landscape, (grotto of Pausilippo), *Maratti*.  
 A concert, *Watteau*.

- A dead Christ, &c. *A. Schiavone.*  
 A riding school, *P. Wouwermans.*  
 A virgin and child, *P. Perugino.*  
 A landscape, (nymphs bathing,) *B. Bruberg.*  
 A landscape, *Van Mosker.*  
 A concert of birds, *Van Kessel.*  
 Holy family, (very fine,) *Raphael.*  
 Frances, Countess Camden, *Sir J. Reynolds.*  
 St. Jerome writing in a Sacristy, *Steenwick.*  
 John Charles, Viscount Althorp, aged 4 years, *Sir J. Reynolds.*  
 Landscape, (fishermen, &c.) *Glauber Polidore.*  
 Georgiana, Duchess of Devonshire, *Drawing in Chalk.*  
 Lord Althorp, Sarah Lady Spencer, and Hon. Richard Spencer, *Westall.*  
 A battle, *Bourguignon.*  
 A copy of the transfiguration by Raphael, *Barocci.*  
 Part of Raphael's picture painted in fresco, at the Vatican, of the miracle of Bolsena, *N. Poussin.*  
 A school-mistress and three boys, *A. Carracci.*  
 Georgiana, Countess Spencer, *Pompeio Battoni.*  
 A scripture story, *School of A. Sacchi.*  
 Holy family, *Albano.*  
 Landscape, *Huysum.*  
 Margaret, Countess Lucan, *Ang. Kauffman.*  
 Landscape, *Huysum.*  
 St. Augustine, St. Dominick, virgin and child, *A. Carracci.*  
 Lady Anne Bingham, *Sir J. Reynolds.*  
 A bacchanalian triumph, *Julio Romano.*  
 Richard, Earl of Lucan, *Sir J. Reynolds.*  
 Woman's Head, fragment of a lost cartoon, by Raphael, of the massacre of the innocents, *Raphael.*  
 Charles, Earl of Lucan, *Sir J. Reynolds.*  
 An old man moralizing over a skull; a cardinal's hat, and various other articles on his table; on the right hand side, a compartment of the picture representing the salvation of the virgin; on the left compartment, the portrait of Lodovico Sforza, Duke of Milan, and his son Maximilian, *ALBERT DURER.*  
 A bunch of grapes, }  
 A young man's head, } *unknown.*  
 An old man's head, called Oliver Cromwell's Porter, }  
 Figures (4 different pictures,) *Bamboccio.*  
 Holy family, *School of Parmigiano.*  
 Holy family, *Venetian School.*  
 Mountebank and rustic dresses, *Lucas Van Leyden.*  
 Wise Men's offering, (a sketch,) *Rubens.*  
 Taylor's shop, (two pictures,) *Messis.*  
 Ballad singer, *Van Oslade.*  
 Cupid and Psyche, *B. Spranger.*  
 Banditti, *Wootton.*  
 Two oval landscapes, *Unknown.*
- Solomon worshipping false gods, *Rembrandt.*  
 An artist's study, *Simon Luttikhaya.*  
 St. Peter released from prison.  
 Holy family.  
 St. Theresa.  
 Old woman's head, *Bramer.*  
 Woman's head, *Bramer.*  
 Boy and a ram, *Leonino di Spada.*  
 Resurrection, (on slate) *Leandro Bassano.*  
 Christ and Zaccheus.  
 A woman and two children, (small).  
 Dutch Peasants, *Van Goyen.*  
 Rustick figures and cattle, *J. Miel.*  
 Landscape, *Breughel.*  
 Woman and three children, *Carlo Cignani.*  
 Sea view.  
 Piping goat-herd, *J. Miel.*  
 Sacrifice on leaving the ark, *B. Castiglione.*  
 Job, and his wife taunting him, *Spagnoletto.*  
 An old man's head.  
 Architecture, *Paulo Panini.*  
 Witches at their incantations, *Salvator Rosa.*  
 St. Jerome, *School of Rubens.*  
 Hagar and the angel, *Dominico Feti.*  
 Assumption of the virgin, *Rothenhamer.*  
 An old man's head, *School of Rembrandt.*  
 A moon-light (much injured,) *Vander Meer.*  
 Christ carrying the cross, *Bassano.*  
 Flagellation of Christ, *ditto.*  
 A Bacchanalian, with a glass in his hand.  
 Landscapes, (four pictures,) *Edelma.*  
 Turk reading, *Gerhard Douw.*  
*The Day of Judgment*, copied from Michael Angelo's famous fresco altarpiece in the Sistine chapel at Rome. *This copy is mentioned by Vasari, as having been painted under Michael Angelo's inspection, by his scholar, VERUSTI.*  
 Virgin and child, *Sealken.*  
 Joseph explaining the baker's dream, *Spagnoletto.*  
 Sketch of the flight into Egypt, *B. Castiglione.*  
 Sketch, (its companion,) *ditto.*  
 St. Luke painting, attended by angels; probably intended for an altar-piece, *Guercino.*  
 An allegorical composition, youth, sensual pleasure, time, fraud, hatred, disease, *Bronzino.*  
 N. B. *This picture, of established fame, was painted for Francis the First, King of France.*  
 Landscape, moonlight, cascade of Terni, *Moore.*  
 Landscape, noon-day, cascade of Tivoli, *Moore.*  
 Portrait of Georgiana, Duchess of Devonshire, *Sir J. Reynolds.*  
 Portrait, Stephen Poyntz, Esq.  
 A man feeling the point of an arrow, *St-mone da Pisaro.*  
 A soldier in armour, leaning on a drum, *Caval. Stronzi.*



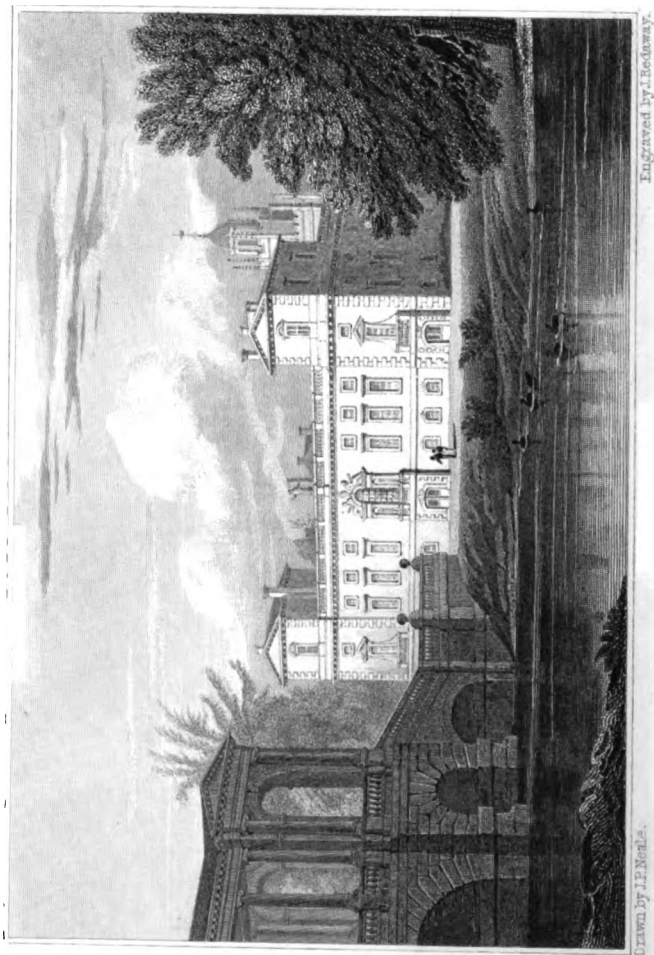
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WILTON.





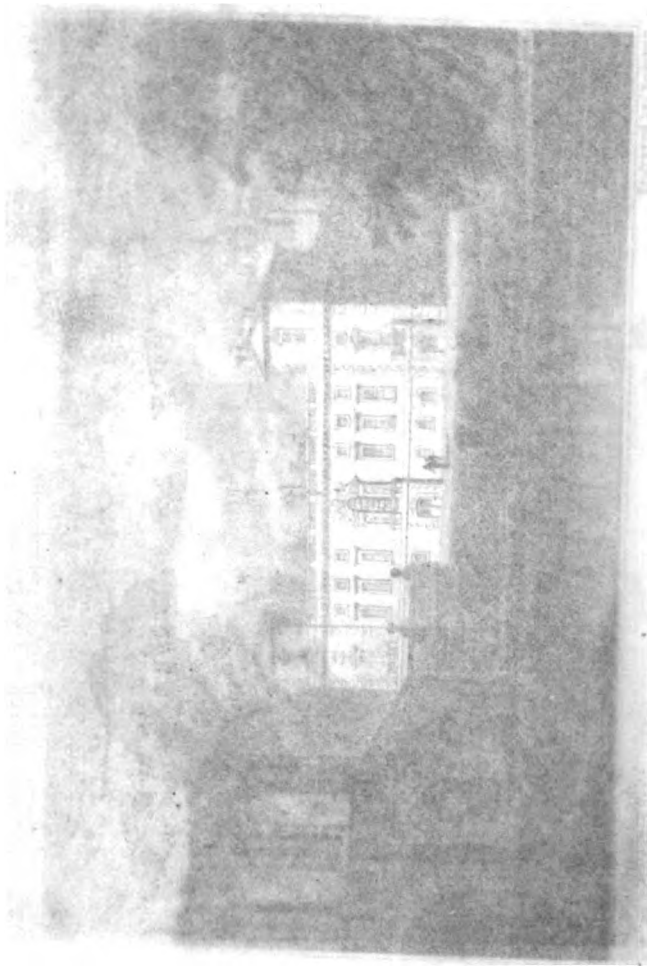


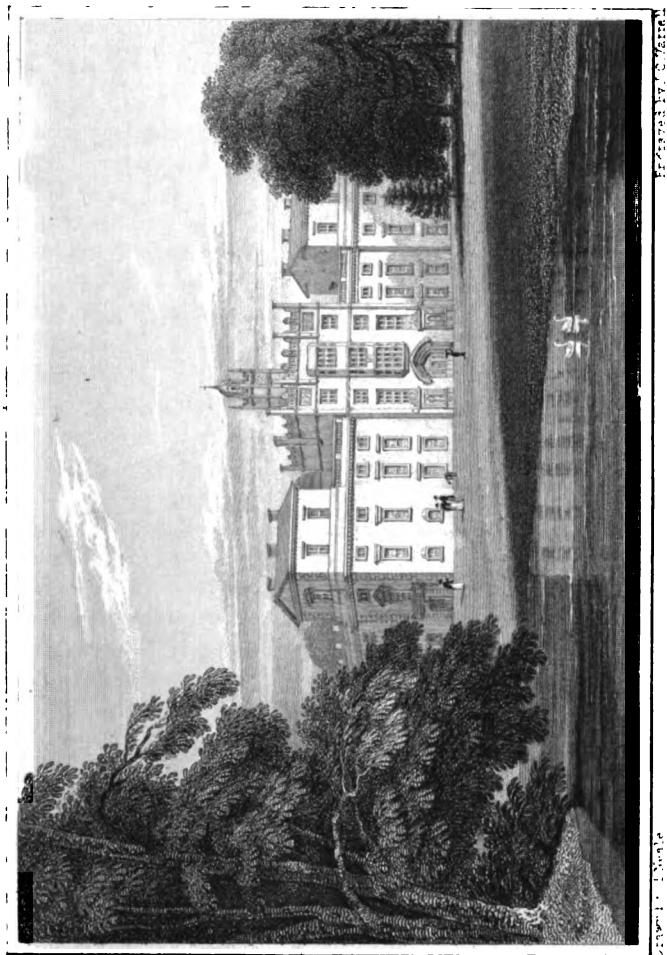


W. L. G. H. H.



*Land in Lake View, New York, at the entrance to the Hudson River, looking north.*





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# Wilton House, Wiltshire;

THE SEAT OF

GEORGE AUGUSTUS HERBERT,

EARL OF PEMBROKE AND MONTGOMERY, K.G.

---

AT the entrance to the town of Wilton about three miles from Salisbury, is the magnificent Mansion of the Earl of Pembroke. The approach is through a triumphal arch surmounted by a bold equestrian statue of Marcus Aurelius.

The House is large, but having been erected at different periods, displays various styles of architecture. It is situated in a pleasant and fertile vale on the banks of the Willy, a small stream which flows through the beautiful Park, over which, near the house, is the Palladian Bridge of five arches.

Henry VIII., on the dissolution of the monasteries, bestowed on Sir William Herbert, first Earl of Pembroke, Wilton Abbey and the lands belonging to it. The Earl, soon after, engaged Hans Holbein to design a palace for him, and the elegant porch, which long formed the entrance to the great Hall, was executed under the inspection of that eminent artist. It was of stone, highly painted and gilded, but has lately been removed. The garden front of Wilton House, originally erected by Mons. Solomon de Caus, was consumed by fire in the year 1640; this was rebuilt by Philip, the fourth Earl of Pembroke, from the designs of Inigo Jones. This side of the building is remarkable for the fine disposition and elegant proportion of the rooms.

In the early days of splendour and expensive taste, Wilton House was celebrated. It was here that Sir Philip Sydney composed his "Arcadia," some of the incidents of which are delineated on the panels of the saloon. Massinger, the dramatic Poet, was born here. King Charles I. is said to have been very partial to this seat, and frequently resided here.

Wilton House underwent few alterations until about twenty years since, when the late James Wyatt, R. A. was employed by the noble proprietor to enlarge the mansion and adapt it in the best manner for the display of its rich stores of sculpture and painting, chiefly collected by Thomas, eighth Earl of Pembroke, one of the greatest men of his time. The entrance to the House is now through a stone gallery, forming the four sides of a quadrangle adapted expressly for the reception of Antique Statues, amongst which are the most considerable part of the Arundelian Collection, with the entire Museums of Cardinal Richelieu and Cardinal Mazarine, the whole of which Mr. Westmacott has subsequently arranged, that they may be viewed in the most favourable and useful man-

ner. They now present an imposing and interesting display, many of them being extremely curious, and valuable as productions of art or memorials of antiquity. We are only enabled to particularize those which we considered the most remarkable for their antiquity or execution.

#### THE PRINCIPAL STATUES AT WILTON.

A colossal Apollo from the Justiniani gallery, resting on a laurel.  
 Faunus, looking over his shoulder at a leopard, the work of *Cleomenes*, partly modern.  
 Didia Clara, daughter to the Emperor Didius Julianus, holding a senatorial roll, the head modern.  
 Antinous, the favourite of Hadrian.  
 A small statue of *Æsculapius*, in excellent taste.  
 A small statue of Meleager, in the attitude and with the strength of an Athleta.  
 Mercury with his purse and Petasus.  
 A copy of the *Venus de' Medici*, by *Wilton*.  
 Pomona, of Parian marble, presented by the Duke of Tuscany to Philip, fourth Earl of Pembroke; the execution is middling.  
 A copy of the Apollo Belvidere, by *Wilton*.  
 Livia, third wife to Augustus, her hand rests on a patera; head and arms modern.  
 Cupid breaking his bow, by *Cleomenes*.  
 A colossal statue of Hercules, in one hand he holds his club, and in the other the golden apples. It is 7 feet 10 inches high; mutilated.  
 Bacchus, clad with the Nebris.  
 Ceres, holding a cornucopia in her right hand, in her left a poppy and some ears of corn; mutilated.  
 Marcus Antonius.  
 A boy, holding the golden apple in his right hand.  
 The Muse Clio.  
 The Father of Julius Cæsar.  
 A young Bacchus smiling.  
 Adonis.  
 A Greek statue of the River Rhinoc-lura.  
 The River Nile.  
 An equestrian statue of Marcus Aurelius; mutilated, but tolerable.  
 Bacchus, with poppies hanging from both shoulders to the knees, a cup in his hand.

#### THE PRINCIPAL BUSTS AT WILTON.

Julia Mammea, doubtful if antique, but fine.  
 Lucilla, the daughter of Antoninus and wife of Lucius Verus.  
 Apollo.

Philemon, a Greek comic poet.  
 Lepidus, the triumvir.  
 Constantine the Great.  
 Sophocles.  
 Pompey.  
 Ptolemy, King of Syria, and brother of Cleopatra.  
 Phocion, the Athenian general.  
 Dollabella.  
 Coriolanus.  
 Nerva.  
 Gryphinas, wife of Ptolemy Evergetes.  
 Isocrates.  
 Anacharsis.  
 Socrates.  
 Aristophanes.  
 Sir Andrew Fontaine, by *Roubilliac*.  
 Plato.  
 Homer.  
 Sulpitia, a poetess in the reign of Domitian.  
 Domitia.  
 Mary Fitzwilliam, Countess of Pembroke.  
 The Emperor Otho.  
 Antonia, the wife of Drusus Nero.  
 Berenice.  
 Julia, the daughter of Titus.  
 Mauidia, mother of Sabina.  
 Apollonius Tyaneus.  
 A colossal bust of Alexander the Great.

#### THE PRINCIPAL RELIEVS AT WILTON.

Niobe's Children slain by Apollo and Diana; consisting of 12 figures besides the deities, and 6 horses.  
 Two Cupids.  
 A Grecian Sacrifice.  
 Curtius leaping into the Gulph; modern.  
 Saturn with his Seythe; very fine.  
 Four Boys eating Grapes; modern.  
 Eudymion and Luna.  
 The Cave of Calypso; small.  
 Saturn crowning Art and Science; modern.  
 Jupiter, Juno, and Bacchus.  
 Britannicus, the son of Claudius by Messalina; modern.  
 Mars, Venus, and Cupid; ditto.  
 Silenus and Bacchanals.  
 Britannicus, Jun. of red Egyptian jasper; modern.  
 Remitalces King of Thrace; doubtful if antique.  
 Venus on the Sea; modern.  
 The Three Graces, clothed; mutilated.  
 Clelia: in this relievo are 13 women and 4 horses. Very fine but modern.  
 Sileus upon an Ass, &c.  
 Galatæa riding on the Sea.  
 Two Cupids and four Boys at play.

Diana with a Stag and two Dogs.  
 Ariadne and Theseus.  
 The Recovery and Education of Triptolemus upon a Sarcophagus of white marble.

#### PORTRAITS AT WILTON.

William, Earl of Pembroke, by *Hans Holbein*.  
 Captain Bernard—*J. E. Eocard*.  
 A Flemish Nobleman—*Vansomer*.  
 The Earl of Chatham—*Brompton*.  
 Henry, tenth Earl of Pembroke, with Colonel Floyd, Lieutenant Kinsey, and Lord Herbert, the present Earl; all on horseback—*Morier*.  
 Pascal Paoli—*Vincenzino*.  
 Ditto, sitting with Corsican soldiers, and his favorite dog, Cosacco.  
 Ferdinand, Duke of Brunswick.  
 The present Earl of Pembroke—*Creuse*.  
 Lady Charlotte Herbert—*P. Hoare*.  
 Captain Augustus Montgomery—*Spee*.  
 Garrick.  
 Voltaire.  
 Bonngelat.  
 Rousseau.  
 Sir Charles Hotham—*Richardson*.  
 Barbara, daughter of Sir Henry Slingsby, Bart., second wife to Thomas, Earl of Pembroke, and her daughter Barbara, by Lord Arundell, of Trerice, whose widow she was—*Sir Godfrey Kneller*.  
 The Duke of Montagu—*Dahl*.  
 Lady Rockingham, daughter of Sir George Manners—*Sir P. Lely*.  
 Four of the Royal Family, by *Zimmer*.  
 Mary, last wife of Thomas Earl of Pembroke—*Jervoise*.  
 Cromwell, Earl of Essex—*Holbein*.  
 Vandyck, by himself.  
 Broughton, the pugilist—*Mortimer*.  
 The Duke of Marlborough—*Sir J. Reynolds*.  
 Henry, the tenth Earl of Pembroke, and his Countess—*P. Hoare*.  
 The Earl of Bristol—*Sir J. Reynolds*.  
 Francis II. whole length, dated 1559.  
 Charles IX. do. dated 1560; both by *Fred. Zuechero*.  
 The Children of Henry VII.—*Mabuse*.  
 The Duke of Eprenon, on horseback—*Vandyck*.  
 The Rev. — Woodroffe—*P. Hoare*.  
 Sir Andrew Fountaine—*P. Hoare*.  
 Thirty of the Chief Reformers, by a disciple of *Carlo Maratti*.  
 Mrs. Killebrew, fair hair—*Vandyck*.  
 Mrs. Morton, brown hair—*Vandyck*.  
 James Herbert, Esq. and his Wife—*Sir P. Lely*.  
 The Earl and Countess of Bedford, by *Vandyck*.  
 The Countess of Pembroke and her Sister—*Sir P. Lely*.  
 Henry, ninth Earl of Pembroke, æt. 17—*Sir G. Kneller*.  
 William, Earl of Pembroke. He died unmarried in 1674—*Sir P. Lely*.

Catherine, eldest daughter of Thomas Earl of Pembroke, she married Sir Nicholas Morrice, of Werrington, Devon, and died 1716—*Sir G. Kneller*.  
 Thomas, Earl of Pembroke, Lord High Admiral—*W. Wissing*.  
 Margaret Sawyer, first wife of Thomas, Earl of Pembroke—*W. Wissing*.  
 The celebrated Picture of the Pembroke family, by *Vandyck*, 20 feet by 12. It consists of 10 whole-length figures, viz. Philip, Earl of Pembroke, and Susan his Countess, daughter of Edward, Earl Oxford, sitting; on the right hand stand their 5 sons, Charles Lord Herbert, Philip, who succeeded his Father as Earl of Pembroke, William, James, ancestor to the Herberts, of Kingsey in Oxfordshire, and John, who married the daughter and coheir of Viscount Banning. On their left is their daughter, Anna Sophia, and her husband, Robert, Earl of Carnarvon; before them, Mary, wife of Charles Lord Herbert, and above them, in the clouds, Catharine and Mary, who died young. This single picture, which is inestimable, is accounted a perfect school of Vandyck. A small copy by Gibson is at Hinton St. George, the seat of Earl Poulet.  
 Charles I.—*Vandyck*.  
 Queen Henrietta Maria, ditto.  
 William, Earl of Pembroke, Lord Chamberlain to James I.—*Vandyck*. He painted the face from a bronze statue in the Bodleian Library, at Oxford.  
 Penelope, daughter of Sir Philip Naunton, wife of Philip, Earl of Pembroke, whole-length—*Vandyck*.  
 Three Children of Charles I.—*Vandyck*.  
 Lady Mary Herbert, afterwards Duchess of Richmond, and Mrs. Gibson, the dwarf, whole-lengths—*Vandyck*.  
 The Duke of Richmond and Lenox, whole-length.  
 The Countess of Castlehaven, half-length. *Vandyck*.  
 Philip, second Earl of Pembroke, do.—*Vandyck*.  
 Henry, tenth Earl of Pembroke, and his Countess—*Sir J. Reynolds*.  
 Henry, ninth Earl of Pembroke—*Jervoise*.  
 Prince Rupert—*Vandyck*.  
 Philip, Earl of Pembroke, ditto.  
 Mieris, by himself.  
 Henry, tenth Earl of Pembroke, when very young, and his Mother—*P. Hoare*.  
 An ancient Painting of King Richard II., who is represented at his devotion, kneeling by his three patron saints, St. John the Baptist holding a lamb. King Edward the Confessor, a ring, and King Edmund, an arrow. King Richard is crowned, and wears a robe powdered with white harts and broom cods, his badges; there are also attendant angels, with collars of broom



cods and wreaths of white roses round their heads. The figures are painted on a golden ground, and the colours of the utmost freshness. Two brass plates at the bottom are inscribed, *Invention of Painting in Oil*, 1410. The picture has been engraved by Hollar, under the title of *Tabula Antiqua*, and was dedicated by him to King Charles I. King James II. gave the Painting to Lord Castlemaine, when he went Ambassador to Rome, after whose death it was purchased by Thomas, Earl of Pembroke.

Titian, by himself.

King Edward VI.—*Holbein*.

The Princess Sophia, as a shepherdess—*G. Honthorst*.

Lord Herbert—*Brompton*.

Philip, Earl of Pembroke—*Vandyck*.

A daughter of the Earl of Holland.—*Vandyck*.

Signor Medici e Moglie al Nupt. del Figliuolo, 1441—*Massaccio*.

The Earl of Pembroke—*Sir J. Reynolds*.

The Countess of Pembroke, ditto.

Alexander Pope—*Dahl*.

The late Earl of Pembroke, when a child.  
*Miss Lisle*.

Lord Herbert, when a child—*Lady Diana Beauclerk*.

Lord Herbert—*Pompeo Battoni*.

Lady Diana Beauclerk—*Sir J. Reynolds*.

The Duke of Marlborough—*Vaulo*.

The Duchess of Marlborough, ditto.

The Baron de Eisenberg, Riding-master to Francis I.

#### THE PICTURES BY CELEBRATED MASTERS AT WILTON.

Dogs—*Snyders*.

The Woman taken in Adultery, in Rembrandt's style—*Jennari*.

Venus leading Cupid and the Graces to see Vulcan forging the Arrows of Love.

*Aless. Turco Veronese*.

A young Woman—*Lud. Caracci*.

St. Andrew going to the Cross—*Guido Rheni*.

The Molten Calf—*Tintoretto*.

Perspective Views of Lincoln's-Inn-Fields and Covent-garden.—*Inigo Jones*.

A Friar and Nun, as large as life—*Aldegraaf*; from the Arundelian Collection.

Landscape—*Zucharelli*.

Three Nymphs bathing, Actæon looking on—*Rothensamer*.

Christ in the Temple—*Salviati*.

Old Woman reading with spectacles—*Rembrandt*.

Landscape—*Vernet*.

A Landscape, with Hagar, Ishmael, and the Angel—*Gaspar Poussin*, the figures by *Nicolas Poussin*.

The Virgin and Christ—*Carlo Maratti*.

The Holy Family—*Guercino*.

Bacchus and Ariadne—*F. Mola*.

Christ and the Woman of Samaria—*Carlo Maratti*.

The decollation of St. John—*Dobson*.

A Vintage—*Michael Angelo de Bataglia*.

Neptune and Amphitrito—*Luca Giordano*.

Ceres—*Parmegiano*.

A Flemish School—*Jan Steen*.

Tobias and the Angel, inscribed Roma, 1697—*Procaccini*.

The Discovery of Achilles—*F. Salviati*.

A Nativity—*John Van Eyck*, dated 1410.

It originally belonged to a chapel in Bruges.

A Calm—*Vanderveld the younger*; very fine.

Harvest Home—*Rubens*.

The Money Changers in the Temple—*Domenico Fetti*.

The Judgment of Midas—*Filippi Lauri*.

The Nativity—*Theodoro*.

A Magdalen—*Elizabetha Sirani*.

A Drawing—*Raphael*.

Jupiter and Leda.—*Leonardo da Vinci*.

Virtue awakening Apollo and the Muses.  
*Luigi Gentili*.

Hercules and Dejanira—*Giovanni Montano*.

The Virgin and Child—*St. Luke*!

The Salutation of the Virgin—*Francesco Dani of Modena*.

Judith cutting off the Head of Holofernes.

*Andrea Mantegna*.

The Virgin teaching Christ to read—*Guercino*.

St. Anthony—*Correggio*.

Charity—*Guido Rheni*.

A Landscape—*Rubens*.

Mary Magdalen—*Titian*.

The Descent from the Cross—*Michael Angelo Buonarrotti*. It was painted for Henry II., King of France, as a present to Diana Valentinoia, his mistress. Upon it are the arms of France, and three crescents for the emblem of Diana.

Women bringing Children to Christ—*Hucus*.

A Magdalen—*Domenichino*.

Narcissus—*Poussin*.

Assumption of the Virgin—*Rubens*.

A Madonna—*Carlo Maratti*.

The Virgin, Christ, and St. John, with Joseph reading—*Lud. Caracci*.

Christ, St. John, an Angel, and a little Girl—*Rubens*.

The Offering of the Three Kings—*Paul Veronese*. One is the painter's own portrait.

Apollo saying Marryas—*Jeb del Piombo*.

A Landscape—*Claude Lorraine*.

The Virgin and Christ—*Raphael*.

Assumption of the Virgin, ditto.

The Virgin and Christ—*Albano*.

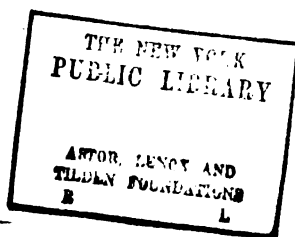
The Holy Family—*Schidone*.

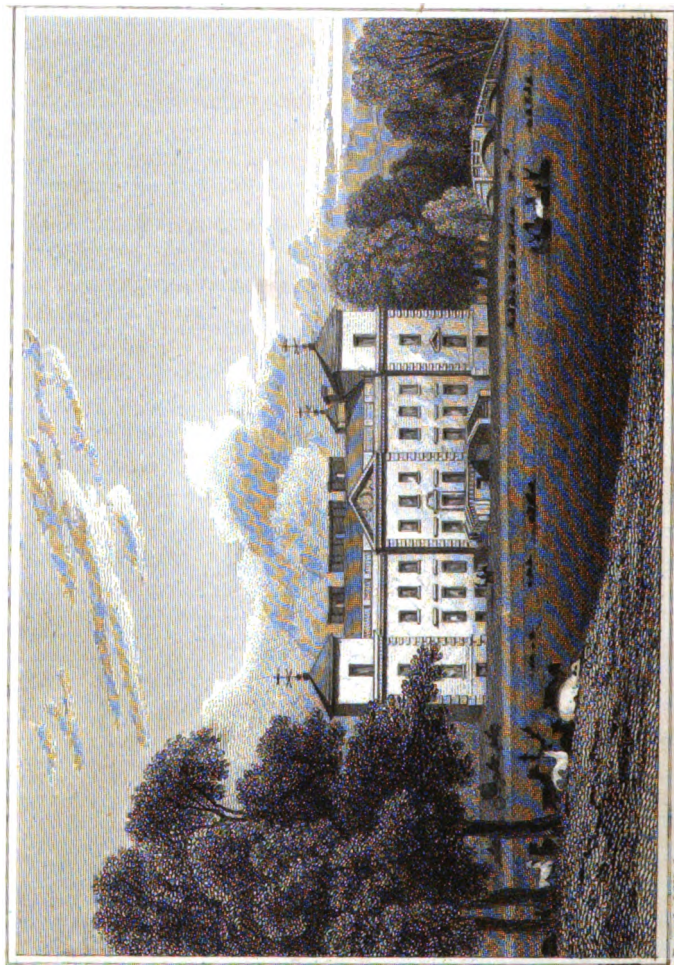
The Descent from the Cross—*Valerio Castelli*.

The Virgin—*Carlo Dolce*, her veil by *Maria da Fiori*.

The Siege of Pavia—*Holbein*.

The Return of the Prodigal Son—*Hövermans*.





**CROMIE COURT,**  
**W. ORKNEYSHIRE.**

*Engraving of Cromie Court, W. Orkneyshire.*

# Crome Court, Worcestershire ;

THE SEAT OF

GEORGE WILLIAM COVENTRY,

EARL OF COVENTRY.

THIS elegant Mansion is situated near Upton upon Severn, and about eight miles from Worcester.

In 1545, the Lordship of Crome, (or *Cromb d'Abitot*, the name of the parish), belonged to the family of Clare, of which were two brothers, Sir Francis and Sir Henry Clare, Knights. The son and heir of Sir Francis was Sir Ralf Clare, Knight of the Bath.

Of this family the Lordship was purchased in 1563, by Sir Thomas Coventry, who was made a judge of the court of Common Pleas, the third year of James the First; he died in 1606, and was succeeded by his son and heir, Thomas, who pursued his father's steps in the study of the law. He was chosen lecturer by the society of the Inner Temple, the fourteenth of James the First, at which time he was recorder of London. Soon after he was made solicitor-general to the king; and the eighteenth of James the First, was appointed attorney-general. Rising by degrees, he was advanced, first of Charles the First, to the Office of Keeper of the Great Seal; and the fourth year of the same reign, he was created a peer, by the title of baron Coventry, of Ailesborough. After continuing in office upwards of fifteen years, with unblemished reputation, he died at Durham House, in the Strand, Jan. 14, 1639. The zeal which he had shewn in supporting the King's measures, drew upon him the ill-will of the Parliament. Had he lived, therefore, until the troublesome times which ensued, he might possibly have fallen a sacrifice to the rage of party.\*

Thomas, the fifth Lord Coventry, was by William the Third, April 16th, 1697, advanced to the title of Viscount Deerhurst, and Earl of Coventry.

The greater part of the old house at Crome, was taken down the beginning of last century, and the present mansion erected on the site, and partly on the walls of it. The architect was the celebrated Launcelot Brown, whose transcendant skill has here displayed itself with uncommon success. Indeed the beauties of the place may be said to be, in a great measure, of his creating. Nature seems to have contributed little to its beauty, for the ground appears to have been formerly almost an undistinguished level; but by judicious design and dint of labour, a semblance of hill and dale has been produced; and wood, water, and ornamental buildings are dispersed with great taste, and even with profusion. There is now, on what was lately a barren heath, an exuberance of timber

\* His youngest daughter, Lady Packington, is said to have been the author of the "Whole Duty of Man;" but this has never been sufficiently authenticated.

in full growth, as well as rising plantations, which are dispersed with such taste and judgment as not only to produce picturesque beauty, but even magnificent scenery, where it might have been supposed art was unavailable.

The late Earl of Coventry bestowed much pains in improving the grounds by draining and planting. His Lordship, as a late writer observes, "was the life and soul of these improvements, and has thus left a praiseworthy memorial of his own abilities, and an example to succeeding generations."

In 1763, the old parish church, which formerly stood on what is now a lawn, was pulled down, and a new one erected at the expense of the late Lord Coventry, on a commanding eminence, having a most extensive prospect over the country. It is built in a chaste Gothic style, and all the family monuments, with the bodies, &c. were removed from the old church to this building. The situation of the old church is now marked by two trees on the lawn, scarcely a hundred yards from the mansion.

The style of architecture of the house is plain, and bespeaks comfort rather than magnificence. It is built wholly of stone, and has a handsome portico of the Ionic order, in the south front. Many valuable pictures embellish this mansion; among which are portraits of the Lord Keeper Coventry, Thomas, Lord Coventry, the Duchess of Hamilton, and Lady Coventry, two ladies whose beauty and virtue raised them to high rank. In the *Drawing-room*, are two full lengths of their present Majesties, a landscape by Claude, a Madona, and two pictures of Cleopatra.

The late Earl of Coventry died September 4th, 1809, and was succeeded by his son, the present earl, who was born in 1758, and married, first, in 1777, Catherine, daughter of the last earl of Northington, who died without issue, in 1779; and secondly, in January, 1783, Peggy, second daughter of Sir Abraham Pitches, of Streatham, Knight, by whom he has a numerous issue.

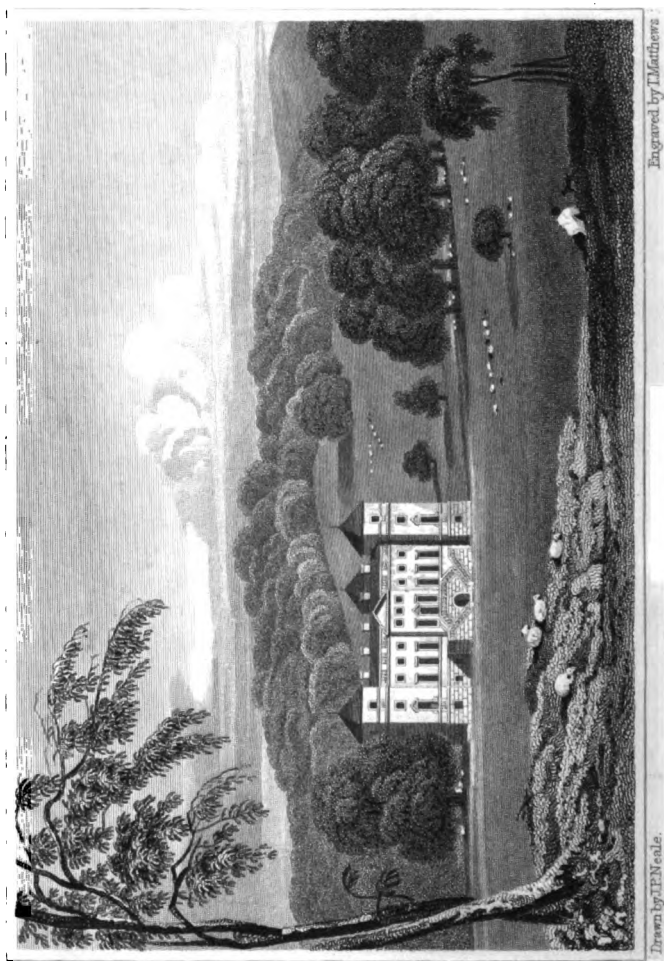
In the grounds behind the house, is placed an Urn, with the following inscription:—

*"To the Memory of George William, Earl of Coventry,  
The following lines were inscribed by his successor,  
October 25th, 1809.*

Sacred to him, the genius of the place,  
Who reared these shades, and formed this sweet retreat,  
With every incense-breathing shrub adorn'd,  
And flower of fairest hue!—His cultured taste  
And native fancy bade the scene around  
Rise perfect; and the muse, whom much he loved,  
Still joys to haunt it. Crown'd with length of days  
He lived—one wish alone unsated:—much  
His loyal heart had cherish'd a fond hope  
To hail this day of Jubilee, and close  
His earthly course in Britain's hour of joy."

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**HAGLEY,**  
**WORCESTERSHIRE.**

*Engraving of Hagley, Worcestershire, from a drawing by J. P. Neale.*

# Hagley Park, Worcestershire ;

THE SEAT OF

GEORGE FULKE LYTTLETON,

LORD LYTTLETON.

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**HAGLEY PARK**, where art and nature seem to go hand in hand in friendly rivalry, must now be considered as classic ground, having been celebrated by several of our best poets. Thomson, in his admired poem of *Spring*, has called it after the well known Thessalian valley, "The British *Tempé*." It was long considered a master-piece in the art of landscape gardening, and its various beauties have been frequently enlarged upon. It gives us pleasure to record, that the whole is kept in such order, that there is perhaps scarcely a shade of difference since its Augustan days: even in the wildest scenes it is as neat as a garden, the present noble owner employing a number of industrious poor constantly in dressing the lawns and preserving the strictest neatness; gravel walks are now conducted across all the glens, through the woods, and along the sides of the lawns, concealed from sight in the views, but rendering the communication at all times easy, and leading imperceptibly to all the principal scenes, which we must barely enumerate. The Temple of Theseus, a correct design, having its portico finely backed by a darkening grove. The church of Hagley, though out of the bounds of the Park, forms an interesting object, embosomed in trees. A short distance from the House, an octagon temple, to the memory of Thomson: the inscription on it bespeaks the approbation in which the Poet was held by the noble founder of these sylvan scenes. The Rectory, built in the Gothic taste, is so situated as to appear a part of the demesne. The Ionic Rotunda, inclosed in a beautiful amphitheatre of very large trees. A Doric Temple, with an inscription, "*QUIETI ET MUSIS*," having square columns, standing at the top of a very high and beautiful lawn, bounded by a grove; a small lake in the adjoining valley is discovered through the foliage beneath. A Hermitage, composed of roots and moss, in a sequestered spot, thickly shaded with tall trees, containing only a humble bench, with appropriate lines from *Il Penseroso* of Milton above it. The Ruined Tower, a masterly deception, standing on the highest ground in the park, and commanding an extensive prospect, bounded by the Clent and Malvern hills, the black mountains in Wales, the Wrekin, and the Radnor Trump: the ivy, which grows in abundance about the walls of this tower, adds to the appearance of antiquity intended to be given to this structure, which was erected for a lodge, and by this means rendered an interesting object from many points of view. An Urn, ornamented in bas-relief with the branches of the vine, inscribed to the memory of Alexander Pope by Lord Lyttleton; another, to Shenstone, in whose manners was all the amiable simplicity of pastoral poetry.



The "Lancaster" meeting was held at the same time, meeting was a general  
of talk and some one among them among the "Lancaster" meeting. It is  
about fifteen or twenty minutes long, depending on the number of the "Lancaster"  
which meeting attendance is a general attendance of a number of "Lancaster"  
the "Lancaster" is the only one in the "Lancaster" meeting. From the  
point of view of the "Lancaster" meeting.

THE UNITED STATES OF AMERICA  
DO hereby certify that  
[Name] is a citizen of the  
State of [State], and is qualified to  
hold office as [Office].

The entrance was built by the first Lord Lytton. An entrance is outside, presenting some of the rich ornaments of architecture: an Ionic and a porthole-bayonet, forming a square tower at each angle: a handsome twisted flight of steps leads to the hall, which is adorned with statues of Englishmen in action, and portraits by Vanish. There are busts of Robert and Thomas, the Broughams, and statues of Buckingham and Monmouth; and a well executed chimney-piece by Lewis. The Hall is thirty feet square. The Parlour, a noble room, is thirty-three feet by twenty-six: the walls are covered with fine pictures. The family pictures in this room are numerous.

The *new Gallery* is eighty-four feet by twenty-two, divided into three divisions by so many rows of antique Corinthian columns: it is furnished with chairs, tables, and benches, carved by an artist in the neighbourhood, and adorned with many paintings.

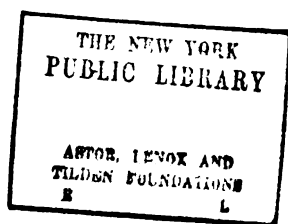
The Drawing-room is an elegant apartment, hung with tapestry, representing birds of various plumage, the colours extremely fine. The ceiling, painted by Cipriani, represents in the centre, Flora, strewing flowers; in the corners are the Seasons. This room, as well as every other throughout the house, has been restored at a very great expense, and made equal to its original appearance. Here are portraits of the friends and co-patriots of the great Lord Lyttleton.

The Salon is thirty-six feet by thirty, having the cornice supported by Ionic pilasters. From this room is a beautiful view over the park.

The Library is thirty-three feet by twenty-five, containing a very valuable collection of literature. Over the bookcases are busts of Shakespeare, Milton, Spenser, and Dryden, which originally adorned the study of Pope, and were bequeathed by him to Lord Lyttleton. Here is a portrait of Pope, and his dog, Bounce; another of Thomson; and one of Gilbert West, the intimate friend and companion of Lord Lyttleton.

In the various apartments of this noble mansion is contained a collection of very choice paintings; but the list having frequently been printed, it becomes the less necessary to repeat it. It would far exceed our limits.

*The Drawing of Hagley Park was made, by permission, from an original sketch by John Hughes, Esq. of Uffington, Berkshire.*



The Cascade, bursting out of an ivied bank, breaking over a ground of rock and moss, and losing itself among the thickest shrubs. At a short distance is a Palladian bridge, supporting a portico of the Ionic order, leading ultimately to a column surmounted by a statue of Frederick, Prince of Wales, the father of his present Majesty. From this point of view the prospect is inexpressibly beautiful.

What fancied landscape in its richest dye  
Can with such varied scenes presume to vie ;  
Where nature, art, and judgment all combine,  
And, joined by aid supreme, appear divine ?

The mansion was built by the first Lord Lyttleton; its elevation is simple, presenting none of the rich adornments of architecture; its form is a parallelogram, having a square tower at each angle; a handsome double flight of steps lead to the hall, which is adorned with statues of Scagliola in niches, and bas-reliefs by Vassali. There are busts of Rubens and Vandyck, by Rysbrack; also antiques of Heliogabalus and Maximin; and a well executed chimney-piece by Lovel. The Hall is thirty feet square. The Parlour, a noble room, is thirty-three feet by twenty-six; the walls are crimson relieved by white ornaments. The family pictures in this room are numerous.

The long Gallery is eighty-five feet by twenty-two, formed into three divisions by as many rows of double Corinthian columns: it is furnished with chairs, tables, and brackets, carved by an artist in the neighbourhood, and adorned with many paintings.

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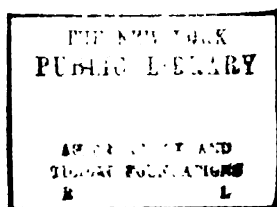
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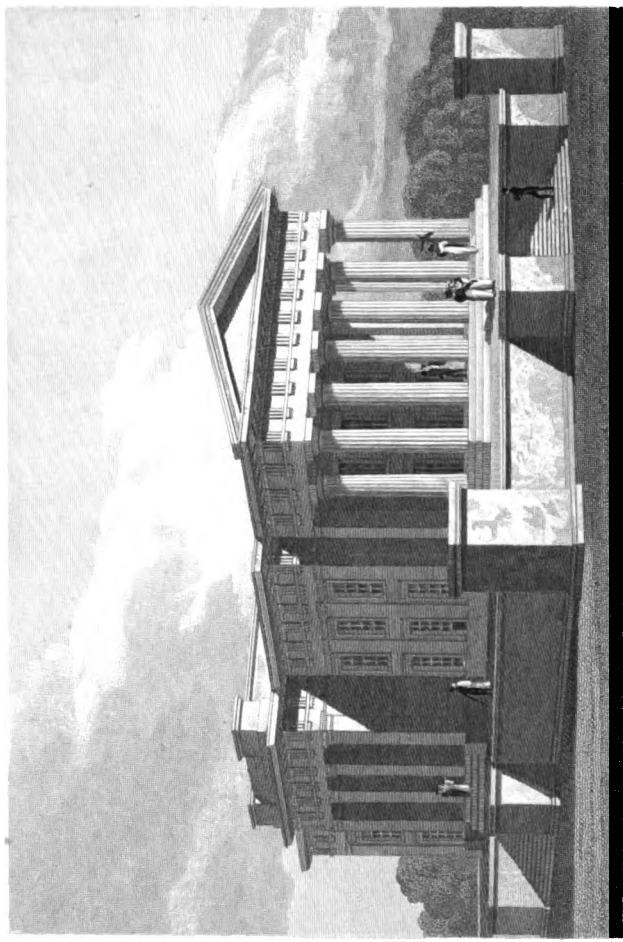
*The Drawing of Hagley Park was made, by permission, from an original sketch by John Hughes, Esq. of Uffington, Berkshire.*

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E L

GRANGE.





Engraved by T. Matthews

GRANITE PARK,  
HAMPSHIRE.

Drawn by J. F. Skelton

*London, Ed. Snow, 1844. By J. F. Skelton. Printed by J. F. Skelton & Son, 10, St. Paul's Churchyard, London. 10. 10. 10.*

## Grange Park, Hampshire;

THE SEAT OF

ALEXANDER BARING, ESQ.

---

THIS House was originally built by Inigo Jones; and Lord Orford, in enumerating the works of the Architect, mentions the Grange as by far one of the best proofs of his taste: the Hall, which opened to a small vestibule with a cupola, and the Staircase adjoining, his Lordship considered as beautiful models of the purest and most classic antiquity.

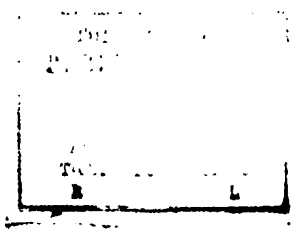
The old building has, however, been lately enlarged, and the exterior wholly changed by Mr. Drummond, under the direction of Wilkins; if Rome displayed a theatre worthy the imitation of Jones, the classical designs of Wilkins have contributed to restore to the science of Architecture, the more chaste proportions of the ancient examples of Greece. The front Elevation of this truly classical Building is highly striking: the Grand Portico, which is its principal feature, is of the Doric order of the Temple of Minerva, at Athens, called the Parthenon, erected by order of Pericles, by the celebrated architects Callicrates and Ictinus; the massive Columns are fluted, and rest upon their bases, without an intermediate plinth, agreeably to the ancient model; the only ornaments of the Frize besides the tryglyphs, are wreaths, sculptured in high relief, upon the metopæ; obviating any religious association which might arise in the mind of the spectator, from the style of the architecture, without affecting the simplicity of design, or detracting from its majestic and dignified effect. The House, in its original state, presented a front of five stories; the upper in a ponderous roof of great elevation. The lower contained the Offices; these have been removed to the west end of the Mansion. The Terrace, recently raised around the House, conceals the basement floor; the old roof with the rooms it contained, is wholly removed, and the entablature conceals the attic windows; so that the House now appears to be two stories only in height.

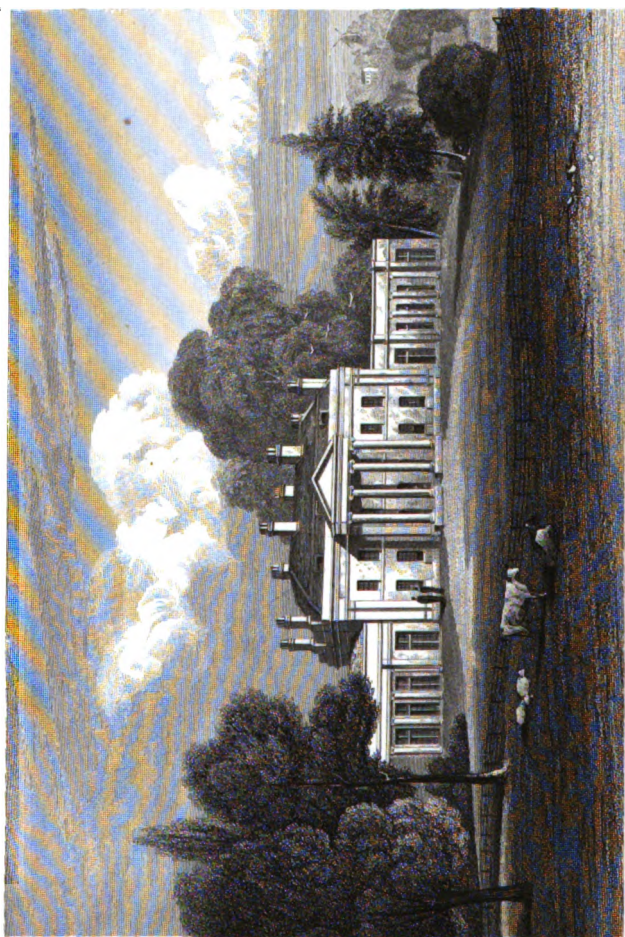
The alterations of the interior were chiefly directed to give a more modern character to the original rooms, excepting the Hall, which underwent a change as complete as the exterior, for the purpose of being in unison with it.



The Views from the House are not extensive, but various and beautiful, over the Pleasure-grounds attached, which have been disposed with much effect by the hand of taste. The family of Henley, in whose possession this estate remained for nearly two centuries, was of considerable repute. Robert Henley became a person of very great eminence in the law. He was knighted, and appointed Attorney-general, in 1756; and the next year, Keeper of the Great Seal. In 1760, he was created a Peer, by the title of Baron Henley, of Grange, in the county of Southampton; in 1761, Lord-chancellor of England; and, in 1764, he was advanced to the dignity of Earl of Northington, in the same county. At the trial of Earl Ferrers, he was constituted Lord High Steward for the occasion; and, in 1772, he died, leaving issue, by his wife, Jane, daughter of Sir John Huband, of Warwickshire, Robert, second Earl of Northington, who, in 1783, was appointed Lord-lieutenant of Ireland, and was succeeded by the Duke of Rutland in that high office in 1784; he was also a Knight of the most ancient order of the Thistle, and died unmarried in 1786, when his honours all expired, and his sisters, becoming his coheirs, sold the estate of Grange Park to Henry Drummond, Esq. the grandfather of the present gentleman of the same name, who after returning from his travels carried into effect the annexed design. The Prince of Wales, soon after his marriage, in 1795, resided for a short time at Grange Park.

It has we believe been recently purchased by Alexander Baring, Esq..





Drawn by J.P. Neale

HEYLANDS,  
FSSA.

Engraved by J. Wallis

[illegible]

## Hylands, Essex;

THE RESIDENCE OF

P. C. LABOUCHERE, ESQ.

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THIS elegant villa is constructed of fine white brick, and in a style of architecture peculiarly calculated to give a richness of effect: in the centre are four lofty Ionic columns supporting a pediment, and the wings or corridors extend with much symmetry of proportion on either side; the distribution of the various apartments affords the greatest possible accommodation. The mansion fronts a most beautiful lawn, and is adorned by plantations, comprising a choice assemblage of shrubs, interspersed with lofty trees. Standing on a gentle eminence, it commands a most pleasing view of a well-cultivated district: the county, though generally possessing a flat surface, here presents a continued inequality of ground, rising in gentle hills on every side. The house is situated within the parish of Widford, at a distance of little more than two miles from Chelmsford, nearly in the centre of Essex, and was originally built by the Right Hon. Sir John Comyns, Knight, Lord Chief Baron of the Exchequer, who was descended from a family of that name, of Dagenham, in this county; he was educated at Queen's College, Cambridge, and was of Lincoln's Inn: he was made a Serjeant, June 8, 1705; Baron of the Exchequer, November 4, 1726, and knighted; Justice of the Common Pleas, February 5, 1735-6; and Chief Baron of the Exchequer, July 8, 1738. He was esteemed an excellent lawyer by his contemporaries, and represented Maldon in the fourth parliament of King William the 3rd. He was thrice married, but died without issue, November 13, 1740, aged 73, and was succeeded in the possession of Hylands by his nephew and heir, John Comyns, Esq. who died in 1760; his son succeeded him, and lived here as late as 1795; it has been since occupied by Cornelius Kortwright, Esq., and is now the residence of P. C. Labouchere, Esq.

The Chief Baron, who built Hylands, was buried in the adjoining ancient church of Writtle, where, on the south side of the chancel is a handsome monument to his memory, erected "That a character of so much piety, learning, and merit, should not be buried in oblivion, but should remain a lasting example to others;" over it is his bust in a full wig, robed, and decorated with the collar of SS.

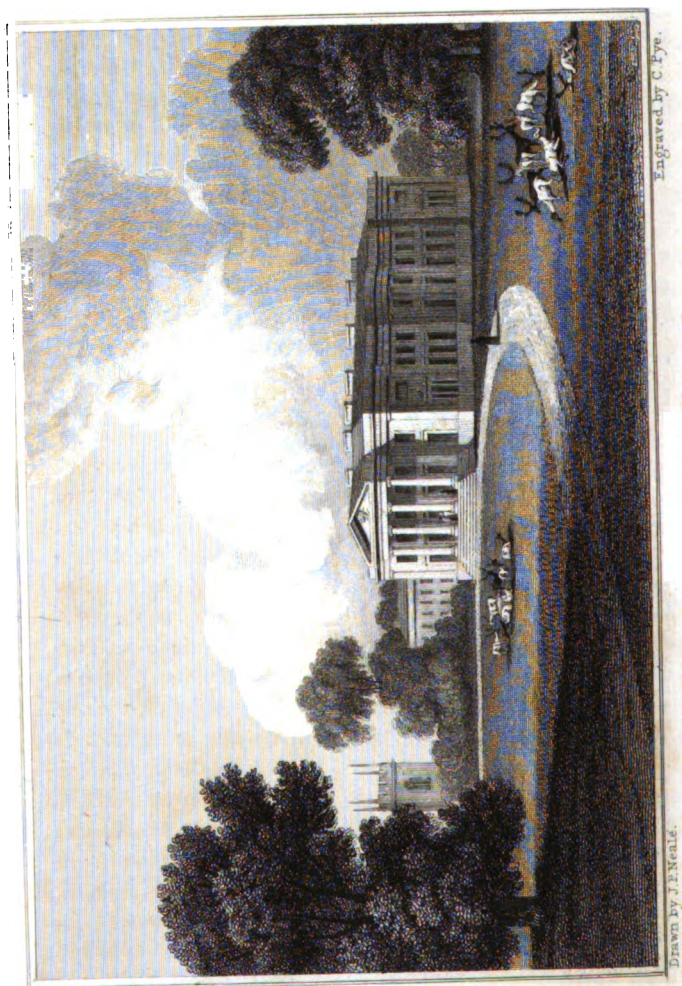
The village of Writtle was formerly a market town of some importance, until a bridge over the Chelmer was built at Chelmsford, by Maurice,

Bishop of London, about the time of Henry I., which diverted the road, and its trade was afterwards transferred to that town, now the principal in the county. The very extensive Lordship of Writtle, before the Conquest, belonged to King Harold, on whose defeat and death it fell into the hands of the Conqueror. In the reign of Henry III. the Manor was in the possession of Philip de Albini, and afterwards of William Long Espèc, Earl of Salisbury. From him it passed through various families to Thomas of Woodstock, Duke of Gloucester and High Constable of England; after whose untimely fate in 1397, it was obtained by Thomas, Earl of Stafford, whose descendants continued possessors, till the decapitation of Edward, Earl of Stafford, in the year 1521, when all the family estates fell to the crown. Queen Mary, in 1553, granted Writtle, with other Manors, to Sir William Petre, Knt. whose issue still enjoy it; and a descendant of his third son, was advanced to the dignity of a Baron of England, by the title of Lord Petre of Writtle, in the County of Essex, July 21, 1603, 1 Jac. I.

Not far from the village is a square plot of ground inclosed by a deep moat, which is supposed to have been the site of a palace, recorded in Stowe's Annals, to have been erected by King John, in 1211. Some of the foundations were dug up between forty and fifty years ago.

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# SPECTHLEY.

HERKLEY, ESQ.

THE STATE OF ROBERT HERKLEY, ESQ.

London: Published by J. Neale & Son, 10, Pall Mall, and by J. Neale & Son, 10, Pall Mall, and by J. Neale & Son, 10, Pall Mall.

## Spetchley, Worcestershire;

THE SEAT OF

ROBERT BERKELEY, ESQ.

THIS elegant Mansion, situated in the parish of Spetchley, three miles from the City of Worcester, on the road leading to Evesham and London, is a place of great antiquity, as appears from Domesday Book, where Roger de Lacy is said to hold land in Hambleton and Spetchley. It also gave name to a very ancient Family, called therefrom De Spetchley. In the reign of Edward IV., the Manor of Spetchley was purchased by Sir Thomas Littleton, K. B., and Justice of the Common Pleas. In 1508, Richard Sheldon, a descendant of the Sheldons of Rowley, in the county of Stafford, married Catherine, daughter of Thomas Littleton, sister and heiress of William Littleton, and thus became possessed of the Manor of Spetchley. With the Sheldons it continued, till Philip Sheldon sold it to Rowland Berkeley, Esq., M. P. for the City of Worcester, lineally descended from Thomas, a younger brother of William, Marquis of Berkeley, and of Maurice, Lord Berkeley, ancestor of the Earls of that title. Rowland died in 1611; his eldest son William settled at Cotheridge, near Worcester, in 1634; whose son, Sir Rowland Berkeley, dying without issue male, left it to Henry Green, of Wykin, in Warwickshire, Esq., who married his eldest daughter Elizabeth, and their son, Rowland Green, assumed the name of Berkeley. Sir Robert Berkeley, Kt. the second son of Rowland, inherited Spetchley, with the contiguous Manors of White-Lady-Aston, Churchill, and Warndon; he was one of the Justices of the King's Bench in the reign of Charles I. Having, with eleven of his brethren, given his opinion in favor of the King's right to ship-money, he was impeached of High Treason by the Parliament, and fined 20,000*l.* was deprived of his post, and imprisoned in the Tower. He afterwards was plundered by the Parliamentary Forces; and a little before the battle of Worcester, in 1651, the Scotch Presbyterians, though in the King's service, retaining their ancient animosity, burnt his House at Spetchley, as it lay in the way from White-Lady-Aston, where Oliver himself lodged. Sir Robert afterwards converted the spacious stables into a dwelling house, and lived with content, and even dignity, upon the wreck of his fortune. Sir Robert died 1636, leaving Spetchley and his other Estates to his only son Thomas, and which continue in the Family to the present period. The late Robert Berkeley, Esq., who died December 19th, 1804, at 91, made some considerable additions to the ancient dwelling; among which was a Dining Room, much admired for its size and proportions. But, notwithstanding these additions, the age and irregularity of the building determined the present possessor to rebuild the whole.

On the 3rd of May, 1811, the first stone was laid by Robert Berkeley, Esq. jun., his son and heir, and the building carried on under the directions of the late Mr. John Tasker, of Mortimer Street. A beautifully



winding road across the grounds for three quarters of a mile, leads to the principal Entrance in the west front, ornamented with a handsome Portico, consisting of four columns of the Ionic Order; 3 feet 3 in. diameter, 32 feet high, supporting a pediment, in the centre of which are the Family Arms. The length of this front is 80 ft. and with the offices 145 ft. The Architrave and Cornice are continued round the principal fronts, supported by Pilasters. The whole is of Bath stone. The extent of the east front is 65 ft. and constitutes the Chapel, the height of which, inside, is 23 ft. and the width 22 ft.; it is paved with fine stone, and is ornamented in the most simple but elegant style. The Entrance Hall is 30 ft. by 22. A Corridor, 36 ft. long, and 16 ft. wide, divided at each end by columns and pilasters of Scagliola marble, leads from the Hall to a grand geometrical stone Staircase 32 ft. by 22, and 28 ft. high; with a wrought-iron railing of exquisite workmanship.

At the right of the Hall is a Billiard Room, 22 feet by 19; then follow the Dining Room, 32 by 22; the Library and Breakfast Room with a Bow, center of the south front, 30 by 22; and the Drawing Room, 32 by 22: next to which is the Altar end of the Chapel. The height of these Rooms is 16 ft. 6 in.; the windows 12 ft. high. The Chamber story forms a suite of convenient Bed Rooms, except the Bow Room over the Library, which is the Ladies' Morning Room.

The Library contains a number of classical and other works; among the rest, are worthy of notice, a Bible, and the book of Common Prayer; both which were in the possession of King Charles I.: they are covered with red velvet, with the Arms of England richly embossed in gold and silver, and are in good preservation. Among the family portraits, is one of Judge Berkeley; and in the Chapel is a valuable painting of the Flemish school, representing St. John baptizing our Saviour.

The extensive grounds of this ancient place were crowded with timber, walls, and fences; judgment, skill, and taste, were absolutely necessary to give the whole a new appearance; and in this the present owner has succeeded with admirable effect. Obstructions have been removed, and sunk fences substituted. The eye now glides over the undulating green, and the fine stately Elm is seen to great advantage. In the front of the House, is the Park with a large piece of water, which is brought into view, as well as the luxuriant foliage of the beech and oak; among the latter, many are much admired for their size and venerable appearance. The Malvern Hills on the right, Bredon on the left, and the distant Gloucestershire Hills in front, greatly contribute to give the scenery a grand and picturesque appearance. To the east of the house, screened by a well planted shrubbery, is the garden, &c. &c.

At the back of the House is the Parish Church; among the monuments the most admired, are one with the figures of Rowland Berkeley, Esq., and Catherine his wife, in Alabaster, and another, a very good figure of the judge, in black marble.

*(Our Drawing was made from a sketch sent to us by the proprietor; we are also indebted to him for his kind assistance in the description.)*





Engraving by J. G. Smith.

**ST LEONARDS HILL.**  
*Viewing Brighton & the Bay.*  
 PENINSULAR

*London: 1841. D. 115. By J. G. Smith. Published by J. G. Smith & Son, 11, Abchurch Lane, London.*

Engraving by J. G. Smith.

# **Saint Leonard's Hill, Berkshire;**

THE SEAT OF

**GENERAL WILLIAM HARCOURT,**

**EARL HARCOURT.**

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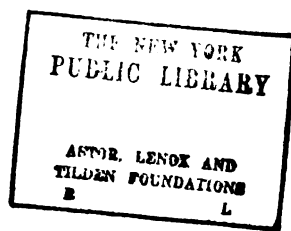
THIS most delightful summer retreat is situated on the summit of the hill of that name on Windsor Forest, environed with venerable oaks and majestic beeches; and commands a prospect comprehending all the fine objects in its vicinity, and a vast circumference of view into the adjacent counties. To this beautiful spot the celebrated statesman, William Pitt, afterwards Earl of Chatham, is said to have occasionally retired during the time he was Secretary at War; but the principal part of the present House was erected by the Countess Dowager of Waldegrave, under the direction of Mr. Thomas Sandby. This portion, the apartments in which are both spacious and handsome, is connected with the original building by a Vestibule, enriched with columns and other decorations of the Doric order. After the marriage of the Countess with the Duke of Gloucester, the House was usually styled Gloucester Lodge. In 1781 His Royal Highness, who had been at some expense in embellishing the Grounds with plantations, &c., sold the whole to John Macnamara, Esq., who never resided here; and of him it was purchased in March, 1783, by the present noble proprietor, then the Honourable General Harcourt. The Pleasure Grounds, possessing a great variety of surface, are beautifully disposed into Lawns and Shrubberies; from every part are views of a great extent of country: Windsor Castle is a prominent object, and it has been observed that that majestic pile is seen to greater advantage from St. Leonard's Hill, than from any other point of view. The whole demesne has been very greatly improved, under the direction of the Earl and Countess of Harcourt.

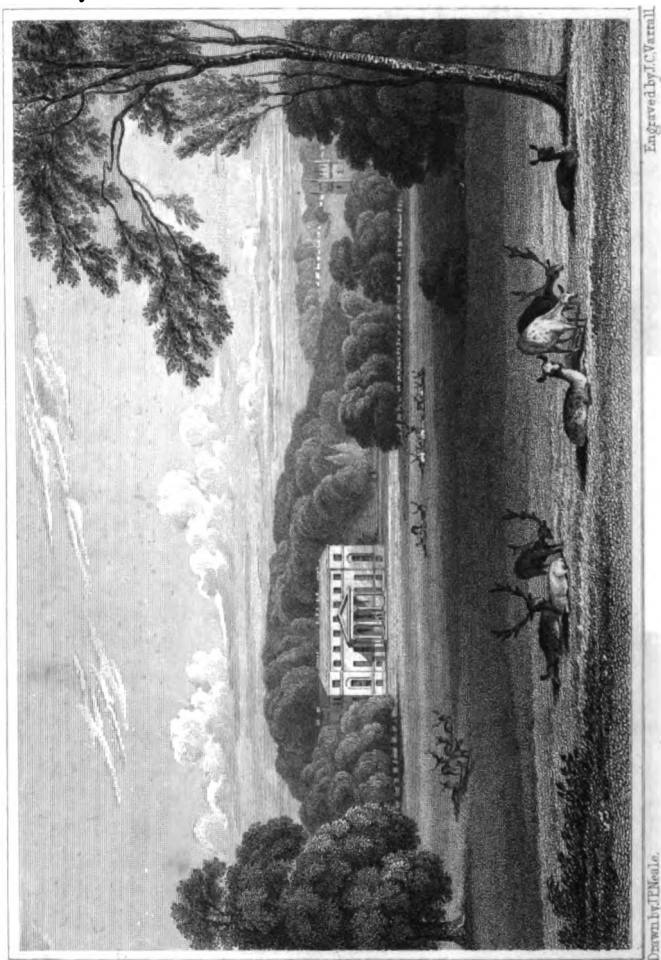
In 1717, some antiquities were discovered under a stone upon this hill, consisting of a variety of coins, a spear head, and an antique lamp; the latter was presented to the Society of Antiquaries by Sir Hans Sloane, who had purchased it; and it was considered sufficiently curious to be adopted as their badge, on the common seal of that learned body. Though it is not

certain these antiquities are Roman, it gave rise to the idea, that the hill was the site of a Roman encampment, which was strengthened by a discovery in 1725 of many coins of Vespasian, Trajan, and of the lower empire; these were purchased by the Society of Antiquaries, and added to their collection.

A tradition is handed down that a hermit selected this spot for his retirement, which he dedicated to Saint Leonard, the tutelar Saint of Windsor Forest and its purlieus; in corroboration of which it may be mentioned, that a field just below the House is still called the Hermitage Field. Within it was a Well, long known by the name of the Hermit's Well: this is now filled up.

The accompanying view is taken from a point in Windsor Forest, which was politely pointed out by the Countess of Harcourt. This view (which shows but little of the building) gives, perhaps, the best idea of its beautiful situation; shewing, at the same time, the Town and Castle of Windsor, with the surrounding Country.





STRATTON PARK,  
HAMPSHIRE.

*Engraved by J. Verrall. From a drawing by D. Webb.*

# **Stratton Park, Hampshire;**

THE SEAT OF

**SIR THOMAS BARING, BART. M. P.**

---

**THIS** Park and estate belonged to the Wriothesley family. After the death of Thomas, Earl of Southampton, the Lord High Treasurer of England in 1687, it became the property of his daughter and heiress, the celebrated Lady Rachel, whose second husband was Lord William Russel, a character immortalised by his patriotism: her Ladyship's letters also place her in a most amiable point of view as a model of piety, virtue, conjugal affection, and exemplary fortitude under affliction. This illustrious lady died in 1723, aged 87, when the property descended to her son, Wriothesley, the second Duke of Bedford. From that noble family it was purchased by the late Sir Francis Baring, Bart.

Stratton is in Mitcheldever Hundred, and the Park adjoins the great road between Basingstoke and Winchester, at the distance of seven miles and a half from the town of Basingstoke. It is in the midst of a fine sporting country; and it is no mean testimony of the beauty of its situation, that that circumstance induced a late Duke of Bedford to pull down a great part of the Mansion which formerly stood here, leaving only one wing, lest its attractions should induce his successors to neglect the magnificent residence at Woburn, which he had built: very extensive improvements were made in the grounds, and the House has been rebuilt by the late proprietor, Sir Francis Baring, Bart., a gentleman whose name was intimately connected with the financial interests of his country, and whose conduct has contributed to raise the character of the British merchant to the highest elevation. On his decease in 1810, his estates and title devolved to his eldest son, Sir Thomas Baring, Bart., whose liberal patronage of the arts is deserving our warmest acknowledgments. The Mansion was built by Dance, the architect; and is admitted to combine comfort with magnificence equal to any nobleman's or gentleman's seat in England. It contains a splendid collection of Paintings chiefly of the Italian and Spanish schools, and also some fine specimens of the English school.



Amongst those most deserving of notice, are the following :

**A Repose.**—*Titian.*

**Flora.**—*Leonardo da Vinci.*

**Virgin, Child, and St. John.**—*Ditto.*

**Holy Family.**—*Sebastien del Piombo.*

**Holy Family.**—*Parmigiano.*

**Landscape.**—*Doménichino.*

**Three Landscapes.**—*Claude Lorraine.*

**Virgin, Child, and St. John.**—*Julio Romano.*

**Three Landscapes.**—*Gaspard Poussin.*

**Assumption of the Virgin.**—*Murillo.*

**Holy Family and other Figures.**—*Spagnoletto.*

**Portrait of a Warrior.**—*Velasquez.*

**Portrait of Abbé Seaglia.**—*Van Dyck.*

**St. Mark.**—*Vasari.*

**St. Luke.**—*Ditto.*

**Vision of Ezekiel.**—*Raffaello.*

**Ecce Homo.**—*Guido.*

**Landscape.**—*Annibal Caracci.*

**Nativity.**—*Lodovico Caracci.*

**Bathsheba.**—*Ditto.*

**Landscape.**—*Salvator Rosa.*

**Herodias bearing the Head of St. John.**

—*Giorgione.*

**Angels' Heads.**—*Corregio.*

**Christ bearing the Cross.**—*Carlo Dolce.*

**Magdalen.**—*Ditto.*

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# Gorhambury, Hertfordshire;

THE SEAT OF

JAMES WALTER GRIMSTON,

EARL OF VERULAM.

**T**his spot is particularly interesting from its having been the patrimonial inheritance of the great Sir Francis Bacon, who has acquired immortal renown by his labours in natural science and philosophy; it obtained its present appellation from a relation of Robert de Gorham, 18th Abbot of St. Albans, who received a grant of the lands. About the end of the 14th century it was purchased for 800 marks, by Thomas de la Mare, 30th Abbot, from the Countess of Oxford, who, it appears, then held possession, and at the dissolution of the abbey of St. Albans it was granted to Ralph Rowlet, Esq., who was afterwards knighted; his eldest daughter and co-heiress married John Maynard, Esq., who by that means acquired possession of Gorhambury; he sold it about the year 1550 to Nicholas Bacon, Esq., who became Lord Keeper of the Great Seal to Queen Elizabeth. He erected a very stately edifice here, which was frequently visited by the Queen, who dated many of her state papers from this house. The mansion descended to his son Francis, afterwards Lord Verulam, and Viscount St. Albans; and at his decease in 1626, it became the property of Sir Thomas Meautys, who married the daughter of Sir N. Bacon; upon his decease she married Sir Harbottle Grimston, Bart., Speaker of the Restoration Parliament, a statesman of great ability and integrity, descended from a very ancient family; his son, Sir Samuel Grimston, Bart., was a zealous promoter of the Revolution in 1688. At his decease without issue he bequeathed Gorhambury to Sir William Lukyn, grandson of his eldest sister, who assumed the surname of Grimston, and was created Viscount Grimston in 1719.

The venerable Mansion of the Bacons having fallen to decay, the present handsome stone edifice was erected by the late Viscount Grimston. It was commenced in 1778, and completed in 1785, from the designs and under the direction of Sir Robert Taylor; and as it was his last work, it is presumed to exhibit all the beauties of his peculiar and masterly style of architecture. The portico of the grand entrance is supported by Corinthian columns of chaste proportions, and is ascended by a flight of steps leading to the Hall, which is large and handsome, as indeed are all the apartments. They contain a very rich collection of portraits, which merit particular notice.

The Park and Grounds include about 600 acres, and are well stocked with fine Timber. The surface is diversified, and the scenery comprises some good landscapes, to which the contiguity of Prè Wood gives additional interest.

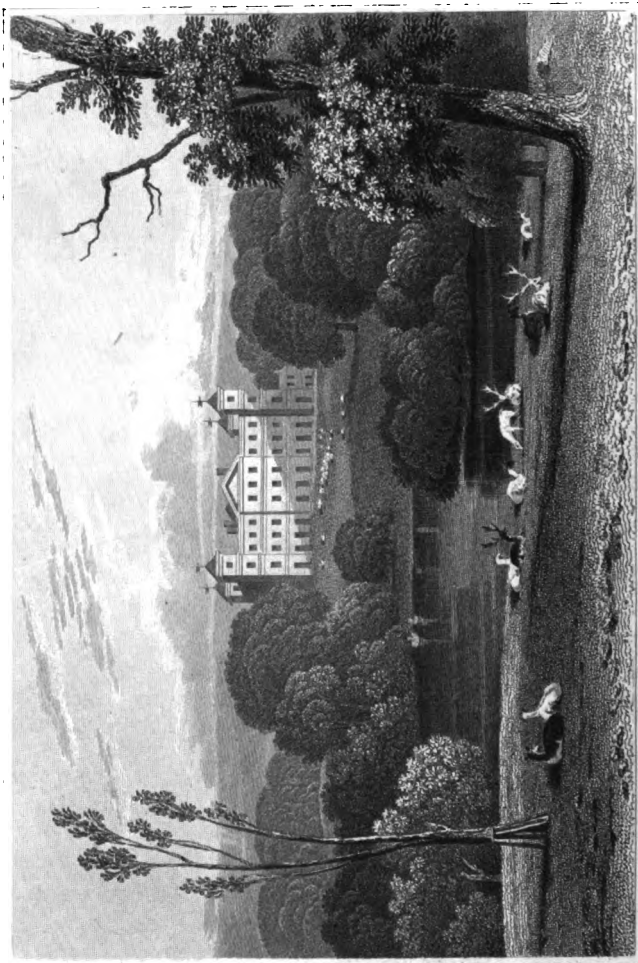
## List of the principal Pictures at Gorbambury.

Lord Chancellor Bacon, whole length—  
*P. Vansomer.*  
Abbot, Abp. of Canterbury—*Vandyck.*  
Earl of Clarendon—*Sir Peter Lely.*  
Queen Elizabeth—*Hilliard.*  
*This is supposed to have been given to  
Lord Bacon by the Queen herself.*  
Robert Devereux, Earl of Essex—  
*Hilliard.*  
Lodowick Stewart, first Duke of Rich-  
mond, ob. 1623.—*Geldorp.*  
James, second Duke of Richmond—  
*Vandyck.*  
George Calvert, Lord Baltimore—  
*Vandyck.*  
Richard Weston, Earl of Portland—  
*Vandyck.*  
*Here are also Busts of Sir Nicholas  
Bacon and his second Lady, and  
of Lord Bacon, when a Boy.*  
Lord Bacon, three-quarter length, very  
fine.  
Thomas Wriothesley, Earl of South-  
ampton—*Vandyck.*  
Edward Somerset, Earl of Worcester,  
Master of the Horse to Queen Eliza-  
beth and James I.  
Philip Herbert, Earl of Pembroke and  
Montgomery.  
George Villiers, Duke of Buckingham,  
full length—*Mytens.*  
Sir Nathaniel Bacon, Knight—*Se ipse.*  
George Monk, Duke of Albemarle, a  
copy by Sir G. Kneller, from Sir P.  
*Lely.*  
Thomas Wentworth, Earl of Cleveland,  
full length—*Vandyck*—very fine.  
Sir Thomas Meautys, Secretary to  
Lord Bacon.—*P. Vansomer.*  
Sir Harbottle Grimston, in his robes as  
Master of the Rolls—*Sir Peter Lely.*  
Edward Grimston, a curious old por-  
trait on pannel, an inscription on the  
back, and the date 1496. He was  
Ambassador to the Court of Burgun-  
dy in the reign of Henry VI.  
Charles Howard, Earl of Nottingham—  
*Sir P. Lely.*  
Lady Grimston, first Wife of Sir Har-  
bottle Grimston, daughter of Sir N.  
Bacon.  
Algernon, Earl of Northumberland,  
with his Lady and Child, a long pic-  
ture—*Vandyck.*  
Ascension of the Virgin—*Ann. Caracci.*  
Lady Elizabeth Grimston—*Sir P. Lely.*  
Lady Ann Grimston.  
Sir Edward Grimston, æt. 50—*Holbein,*  
1548.  
Dame Jane Bacon, small half-length—  
*Sir Nathaniel Bacon.*  
Our Saviour at the Pool of Bethesda—  
*Rassano.*

A Seapiece—*S. Ruyssdale.*  
Two Landscapes—*Succarelli.*  
Landscape and Figures—*Mola.*  
Theseus and his Mother—*S. Rosa.*  
Boors Drinking—*Teniers.*  
Back of a Woman—*Titian.*  
Landscape—*Dean.*  
Landscape and Cattle—*Berchem.*  
View of a Port—*Weenix.*  
Inside of a Church—*P. Neefs.*  
Mercury and Battus—*Domenichino.*  
A Portrait and other Figures—*Teniers.*  
A Landscape and Figures—*Breughel.*  
Small Interior—*Steinwick.*  
A Cook with Dead Game, and an old  
Gamekeeper in the back ground—  
*Sir Nathaniel Bacon.*  
*This is considered to be a Portrait of  
Dame Jane Bacon, his Mother.*  
Balaam and the Angel—*Swanfeld.*  
Two Landscapes—*Salvator Rosa.*  
Men securing a Bull—*Paul Potter.*  
Saint Thomas—*Salvator Rosa.*  
An Encampment—*Wouvermans.*  
Two Landscapes—*Breughel.*  
Mary Magdalen—*Caracci.*  
Our Saviour and St. Peter—*Baroccio.*  
Venus and Adonis—*Titian.*  
Holy Family—*Carlo Maratti.*  
Saint Augustin—*Ag. Caracci.*  
Small Head—*Schalken.*  
A Head—*Vandyck.*  
Two Landscapes—*Poussin.*  
James I. in black and gold armour.  
James II.—*Sir Godfrey Kneller.*  
Charles I.—*Henry Stone.*  
Catharine of Portugal, Queen of Cha. II.  
in the character of St. Catharine—  
*Huyssman.*  
Edward Carew, Earl of Totnes.  
Edward Sackville, 4th Earl of Dorset.  
Henry Rich, first Earl of Holland.  
Catharine Howard, Countess of Suffolk,  
full length.  
Thomas Howard, third Duke of Nor-  
folk, full length, æt. 65—*Holbein.*  
Sir Nicholas Bacon.  
Colonel Taylor—*Sir Godfrey Kneller.*  
Mr. Grimston, Son of William Viscount  
Grimston—*Ditto.*  
Thomas Earl of Arundel.  
Our Saviour, a Sketch—*Tintoretto.*  
Mrs. Waller—*Sir J. Reynolds.*  
Two Flower Pieces—*T. Baptist.*  
Snow Piece—*Van Dyck.*  
Inside of a Church—*P. Neefs.*  
Entering the Ark—*J. Breughel.*  
Seaport, Moonlight—*Thomas Wycks.*  
Cupid—*Vandyck.*  
Student Drawing—*Schalken.*  
Landscape—*J. Breughel.*  
A Shipwreck—*A. Van Dyck.*  
Landscape—*Paul Bril.*

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Engraved by W. W. H. del.

Drawn by J. W. H. del.

# **KIMBERLY HALL.** **NORFOLK.**

*London, Feb. 24, 1840. by J. W. H. del. Printed by W. H. Sturges, 10, St. James's Street, London.*

# Kimberley Hall, Norfolk ;

THE SEAT OF

JOHN WODEHOUSE,

LORD WODEHOUSE.

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**KIMBERLEY** is situated in an extensive and beautiful Park, profusely garnished with a multitude of the most venerable oaks in the county. The park is bounded on the west and north sides by a rivulet, which winds its course for about a mile. The declivity of the hill on the northern part is a fine lawn, with a serpentine canal at the bottom; this forms a most delightful view from the grand entrance to the House.

Sir Armine Wodehouse, Bart., to whose taste in the improvements the Park owes its present appearance, died in 1777. His son, Sir John, was created a Peer, October 26, 1797, by the title of Lord Wodehouse, of Kimberley, in Norfolk.

The family of the noble possessor of this Mansion claims great antiquity, and held the rank of gentleman as early as the reign of King John. Sir John Wodehouse, a younger son, was knighted by Henry IV., and having married the daughter and sole heir of Sir Thomas Fastolf, of Kimberley, Knt., inherited this estate, upon which he demolished the ancient seat, and built a noble Mansion. The circumstance is thus noticed in a curious pedigree of the family, in which the arms of all the matches are blazoned in old English verse.

“ — being matched to Fastolf's heir, he had  
enlarged his elbow room: 'twas he who made  
the Moated Hall, and Tower within the Park,  
at the east end of the town, of more remark,  
than the old one in the west, dispart'd long since.”

This continued the principal seat of the family till 1659; it was a large quadrangular building, with an open court in the centre: falling into decay, it was pulled down by Sir Philip Wodehouse. The decay and demolition of this is also described in verse:

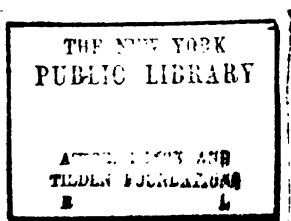
“ First fell Queen Elizabeth's brave Lodging Roome,  
Then the fair Stately Hall, to ruin came.  
Next falls the vast great Chamber arch'd on high,  
With golden pendants fretted sumptuously;  
Yet of four parts, three still remained the seat  
Unto that heir who first was Baronet;

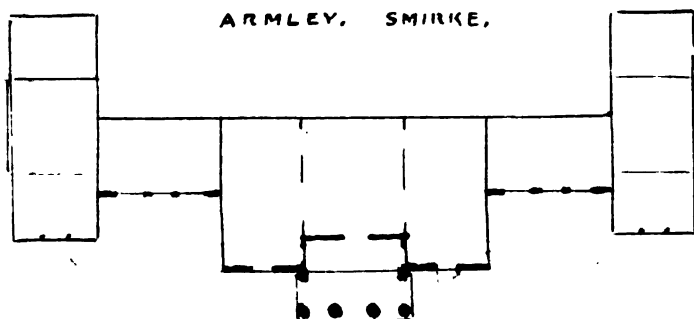


And to his son, till the Long Parliament  
Nobles and Gentry sunk to discontent :  
In which sad humour he lets all the rest  
Of this fair Fabric sink into it's Dust.  
Down falls the Chapel, last the goodly Toure,  
Tho' of Materials so firm and stoure,  
Time scarce uncements them: like dismal Fate,  
Does England suffer both in Church and State;  
But these may God rebuild and raise again  
By Restauration of our Sovereign."

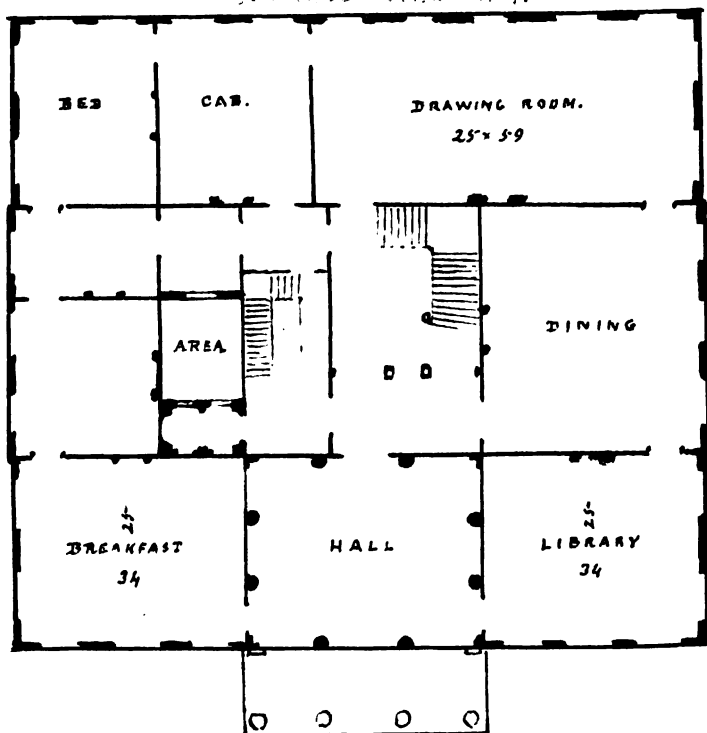
The family then removed to the present Mansion, built by Sir John Wodehouse, the fourth Baronet, which is a very handsome brick edifice, with offices detached. Very great additions and improvements were made by Sir Armine, his son; in particular four rooms at each angle of the building: it contains several noble apartments, and a very excellent Library. A very fine portrait of Vandyck, when young, painted by himself, is preserved here; also a pair of necklaces, given by Catharine, Queen of Henry V., to the Lady of Sir John Wodehouse, the gallant Knight who distinguished himself at the battle of Agincourt; they are very large, all of coral, except every tenth bead, which is wrought gold, there being seventy in all, with a cross of gold hanging to them; also a large hilt of a sword, adorned with silver, together with a long knife or poniard, of the same workmanship, considered to be those used by Sir John in the above memorable battle.

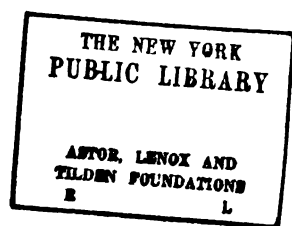
There is still in the family a noble throne, which was erected for the Queen in the grand Hall at Kimberley; it is of crimson velvet, richly embroidered with gold, having on it the arms and quarterings of Wodehouse, with the supporters, very curiously worked; above are the same arms, impaling Corbet.





CLAREMONT, BROWN AND HOLLAND. ARCTS. 1770.  
 (CLAREMONT VIT. B. IT. J.)







Drawn by J. E. B. 1811

Engraved by A. A. 1811

# ARMY HOUSE, TOBACCO.

London: Published by J. E. B. 1811. By J. E. B. 1811. By J. E. B. 1811. By J. E. B. 1811.

# Armley House, Yorkshire;

THE SEAT OF

BENJAMIN GOTT, ESQ.

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ARMLEY HOUSE is built upon a plan and elevation truly classical, from the designs of Robert Smirke, Jun. Esq. A broad terrace and noble portico give great effect to the principal front, which overlooks scenery of the most beautiful description: in which the fine ruin of Kirkstall Abbey forms an interesting and striking feature: it stands upon an eminence on the south bank of the Aire, which glides in a serpentine course through the valley; and at a short distance from Kirkstall Bridge, in the road from Leeds to Bradford, from the first of which towns it is distant three miles and a half, and from the latter seven miles. In the different Apartments, are many fine pictures, by old masters of the Italian, Flemish, and French schools; and two excellent busts of James Watt and of John Rennie, Esquires.

The Grounds, which have the natural advantage of undulation, were originally laid out by Mr. White; they have since been extended and improved under the directions of Mr. Repton, and afford an ample display of his taste.

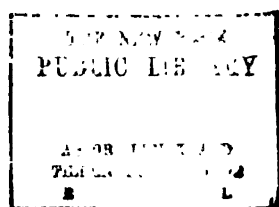
This estate was for many ages the chief seat of the very ancient family of the Hoptons, of which Sir Adam Hopton of Hopton married Margery, the daughter and heiress of Thomas Headon or Heyden of Armley, in whose right he became possessed of Armley Hall.

Sir Ingram Hopton, Lord of Armley, had a daughter and heiress Mary married to Sir Miles Stapleton of Wighill, or, as the name imports, the Battle Hill; whose daughter and heiress, Catharine, married Sir Thomas Mauleverer, who sold this manor to Margaret, widow and relict of Sir William Ingleby, of Ripley. In this family it continued till the year 1781, when the whole estate of Sir John Ingleby, Bart. who deceased July 14, 1772, was sold by his trustees to several purchasers, among whom Mr. Thomas Wolrich of Leeds, merchant, contracted for the manorial rights, which were sold by his representatives to Benjamin Gott, Esq., the present owner, together with his estate in Armley.

The Chapel at Armley was built in the reign of King Charles I. Ralph Hopton, Esq. father to Sir Ingram, gave the ground on which it

stands, but died before it was finished ; the date of 1649 is carved upon the pulpit. This Chapel was consecrated by Archbishop Sterne, August 24, 1694, and in 1704, a house was erected for the successive Curates.

Giant's Hill, upon a steep precipice commanding the River Aire, and supposed by Thoresby to be a Danish fortification, has been cut through by the Leeds and Liverpool Canal, which forms a line of navigation between those important Towns, 129 miles in extent. Its first Act was obtained in the year 1770. It passes on the south side the Aire, between that River and Armley House, by Calverley and Idle to Shipley, where it is joined by the Bradford Canal. Dr. Whitaker remarks upon this stupendous undertaking, that, " It is not unpleasing to observe that this vast excavation, the remnant of which for several years presented to the eye the appearance of a long extended quarry through the Township of Armley, by having been judiciously planted, as soon as its decomposing minerals became capable of vegetation, is now fringed with thriving trees of various kinds, and has nearly lost every appearance of its original deformity."—*Loidis and Elmete*, p. 100.







Engraved by J. C. Verrill

DOVERIDGE HALL,  
DERBYSHIRE.

Drawn by J. P. Neale

*London: Published by J. P. Neale, 15, Abchurch Lane, London, E.C. 4, and J. P. Neale, 15, Abchurch Lane, London, E.C. 4.*

# Doveridge House, Derbyshire;

THE SEAT OF

RICHARD CAVENDISH,

LORD WATERPARK.

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THIS Seat stands upon a rising ground, and is remarkable for its fine situation, commanding a view of the town of Uttoxeter, distant about a mile and a half of the river Dove, which divides this county from Staffordshire, flowing through rich pastures that extend along its banks, and of a range of distant hills, on the opposite side of the valley.

The foundations of the Mansion were laid on the 6th of July, 1769, by the Right Honorable Sir Henry Cavendish, Baronet, the grandfather of the present noble proprietor. The elevation is handsome, the basement story is of stone, from which rise six pilasters, also of stone, which support a pediment; the rest of the front is brick.

Doveridge was held by Edwine, the ninth and last Earl of Mercia, at the time of the Norman Conquest. But this Prince being betrayed and slain, it was given to Henry de Ferrars. Berta, his wife, founded a Priory at Tutbury, in Staffordshire, and endowed it with lands of considerable value, in Doveridge. When this religious house was dissolved, in the time of King Edward VI., these lands were granted to Sir William Cavendish.

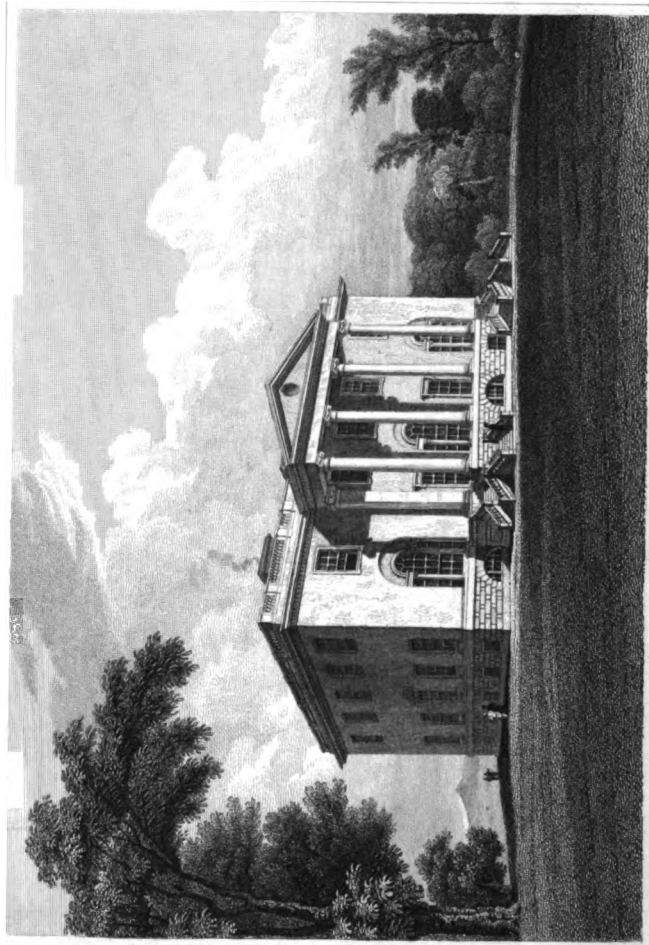
The Right Honorable Sir Henry Cavendish, Bart., married in 1757, Sarah, heiress of Richard Bradshaw, Esq., descended from the Lord President Bradshaw. She was created Baroness Waterpark, June 14th, 1792. Her eldest son, the present Peer, succeeded to the title in 1807, upon the death of his mother.

His Lordship is descended from a branch of the same family as the Dukes of Devonshire. Sir Henry Cavendish, of Doveridge House, was created a Baronet in 1755; and accompanied his relation, William, Duke of Devonshire, to Ireland, when his Grace was Lord Lieutenant. By him he was appointed a Teller of the Exchequer, and a Privy Counsellor. Sir Henry became also possessed of large estates in Ireland, by his marriage in 1730, with Anne, only daughter and heiress of Henry, son of Sir Richard Pyne, of Waterpark, Co. of Cork, and of Codham Hall, Essex, Lord Chief Justice of Ireland. He died in 1776, and was succeeded by his eldest son, Sir Henry Cavendish, before-mentioned.



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Engraved by J. C. Farrell

MIDDLETON HALL,  
CORKMURRAYSHIRE

Drawn by J. T. Morda

Printed by J. C. Farrell, Corkmurrayshire

# Middleton Hall, Caermarthenshire ;

THE SEAT OF

SIR WILLIAM PAXTON.

---

THE family of the Middletons, from whom the old Mansion-house of Middleton-hall derived its name, were of North Wales origin. David Middleton, one of the brothers of Sir Hugh Middleton, to whose scientific skill and public spirit the city of London is indebted for the important supply of water furnished by the New River, was the first who settled in Caermarthenshire, and fixed his residence on this spot. His descendants, through several generations, maintained a high degree of respectability in this County, and allied themselves by marriage with the houses of Dynevor, Golden Grove, and Taliaris. The family becoming extinct in the male line, and the surviving female branch removing into Pembrokeshire, being married to one of the Barlows of that county, the property was sold, and the Mansion converted into a farm-house.

Somewhat more than twenty years ago the Estate was bought by the present proprietor, Sir William Paxton, who added very considerably to the original demesne by the purchase of several contiguous farms, and of a large part of the adjoining Estate of Heol-ddu, another deserted Mansion in the neighbourhood, whose male proprietors had become extinct. Sir William Paxton afterwards erected for his residence the present splendid edifice.

Middleton-hall lies in a cross valley, branching to the eastward from the Vale of Tywi, and is pleasantly situated on a gentle elevation, overlooking one of the finest portions of that delightful and classical district. It is within the distance of a mile of each of the two great Western roads leading from London to Milford, and which unite at Caermarthen, from which place it is distant about eight miles. A new branch has lately been made to join these roads in the Vale of Tywi, a little below the pleasant village of Llanarthney, which passes by the eastern lodge of Middleton-hall Park.

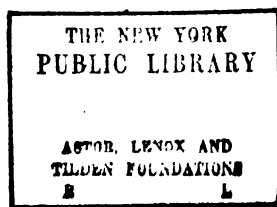
The present Mansion was built by Mr. Cockerell, the architect, and is highly creditable to his taste and professional talents. It is a large quadrangular edifice, having two principal fronts, the one on the eastern side, the other, which is ornamented by a magnificent portico, facing the west. The interior is judiciously arranged, and comprises several spa-

cious apartments, the decorations of which are in every respect highly elegant and appropriate. Sir William Paxton has paid laudable attention to the substantial and the ornamental improvement of his property in this neighbourhood, by the drainage and the cultivation of the lands, and by extensive Plantations, which are now in an advanced state, and add greatly to the beauty and interest of the surrounding scenery.

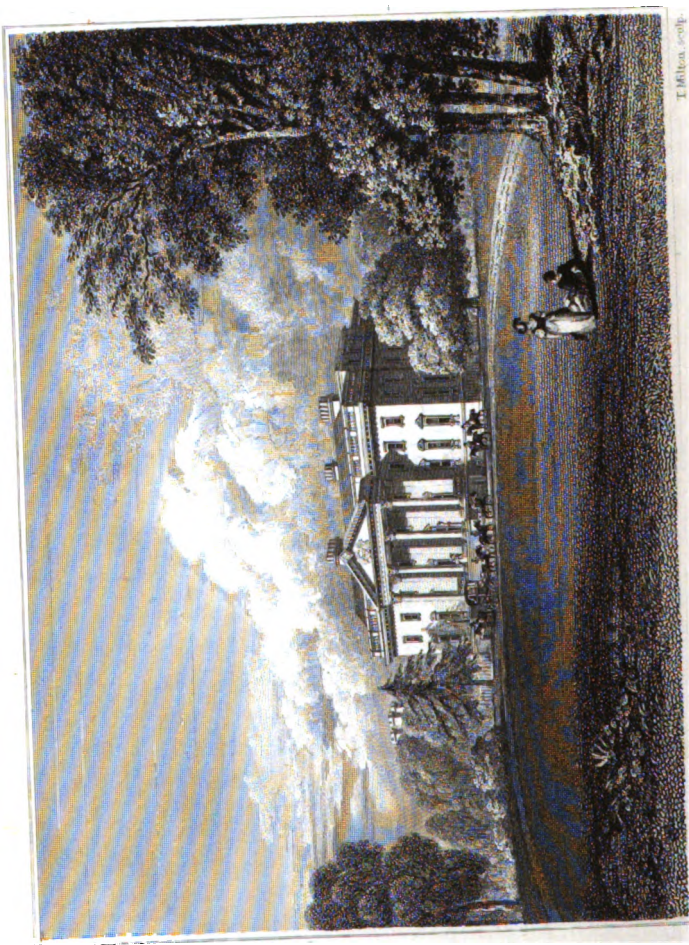
On an elevated spot, at the northern extremity of the Park, a lofty tower has lately been erected, from a design by Mr. Cockerell, dedicated to the memory of Lord Nelson, but intended at the same time to answer the purpose of a Prospect-house. The view from the summit of this building is of prodigious extent, and of almost unequalled variety and beauty, embracing nearly the whole of the Vale of Tywi, with the Parks of Dynevor and Golden Grove, Grongar Hill, immortalized by the native muse of Dyer; the romantic ruins of Dryslwyn Castle; and in the distance, in another direction, the rugged castle of Careg-Cennen. Over each of the two grand entrances into this edifice is to be placed a tablet, with the following inscription, from the pen of a noble Lord, commemorative of the Hero of Trafalgar:

DUCI INVICTO VICE-COMITI NELSON,  
OB RES AD NILI OSTIA, AD HAFNIÆ ARCES, AD GADITANAS ORAS,  
PRÆCLARISSIME GESTAS:  
OB IMPERIUM MARIS SUIS UBIQUE VINDICATUM;  
OB MORTEM QUAM NON SUÆ GLORIÆ PATRIÆ VERO EUROPEQUE  
INTEMPESTIVAM VICTOR OBIIT,  
HANC ÆDEM, TANTÆ VIRTUTIS NON IMMÉMOR,  
POSUIT GULIELMUS PAXTON.

Sir William Paxton has represented both the borough and the county of Caermarthen in Parliament.







CLARENCE T.  
STORY.

*London: Published by W. H. & C. 21, Strand.*

# Claremont, Surrey;

THE SEAT OF

## HIS SERENE HIGHNESS PRINCE LEOPOLD OF SAXE COBOURG SAALFIELD.

THE name of CLAREMONT is so deeply associated with a recent melancholy event, that scarcely any subject connected with this publication can be more generally interesting. Here it was that the amiable, the truly illustrious PRINCESS CHARLOTTE, lived and died: and that circumstance has stamped an impression on the heart of every individual of the British nation, which can never be erased. Claremont will, henceforth, stand eminently conspicuous in the annals of England; and every generous Briton, in after ages, whilst perusing the record of the late mournful catastrophe, will shed a tear for the fate of her, so early, so prematurely cut off in the bloom and pride of youth.

CLAREMONT PARK, in the County of Surrey, is situated in the parish of Esher, about five miles from Kingston, and seventeen from London. "This Villa," says a late writer, "has received from nature and art such liberal advantages as have brought it the nearest to perfection of any in this kingdom; and is certainly an instance where great expense has produced grandeur, convenience, firmness, delight, and enjoyment."

Sir John Vanbrugh, so well known for his peculiar style of architecture, bought some land here, and built upon it a low brick house, for his own habitation: the spot he chose was on flat ground, without the advantage of prospect. Sir John afterwards sold it to Thomas Holles Pelham, Earl of Clare, who was created Duke of Newcastle, August 2, 1715, and who made it his residence. That nobleman added to the house a great extent of building, and erected a magnificent room, for the entertainment of large companies, when he was in administration. He increased the grounds by further purchases, and by inclosing parts of the adjoining heath; and the home demesne now contains about 420 acres; the other part of the estate contains about 1600 acres, in several farms. The Duke adorned the park with many plantations, under the direction of the celebrated Kent, one of whose designs was a small lake, edged by a winding bank, with scattered trees along the verge.

On a mount in the park he erected a building in the shape of a Castle, and called it after his own title, *Clare-mont*, by which the place has been designated ever since. Sir Samuel Garth, who was one of the Earl of Clare's visitors, wrote a long poem, intitled "Claremont," on giving that name to the place; in the preface to which he remarks, "the situation is so agreeable and surprising, that it inclines one to think some place of this nature put Ovid at first upon the story of Narcissus and Echo."



At the death of the Duke of Newcastle, the estate was purchased by Lord Clive, the conqueror of India, who, when setting out on his last voyage, gave directions to Brown, so well known for his taste in laying out grounds, to pull down the old mansion, and build him a new house, and model the grounds, without any limitation of expense. He performed this task much to the satisfaction of his Lordship, who did not regard the cost, which is stated to have been more than 100,000*l*. Brown had been often employed to alter houses, but this is said to be the only complete mansion he ever built. It forms an oblong square of forty-four yards by thirty-four. On the ground floor are eight spacious rooms, besides the entrance hall and the great staircase. In the principal front, a flight of thirteen steps leads to the grand entrance, under a pediment supported by Corinthian columns.—The situation is well chosen; each of the four fronts commanding fine views.

Whilst Lord Clive was owner, he was at the expense of varying the line of the turnpike road, in order to add a few acres to the park, in effecting which he cut through a hill to the depth of thirty feet or more; and the materials were used to raise a high causeway over some low ground, to qualify what would otherwise have been a steep ascent. The ground so gained has been planted, and the trees and shrubs grow luxuriantly.

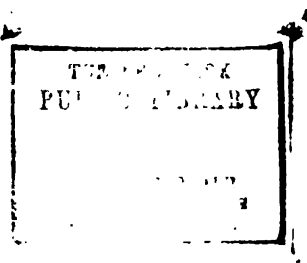
Lord Clive died on November the 23rd, 1774, after which this estate was sold for perhaps not more than one-third of what the house and alterations originally cost. It was purchased by Viscount Galway, an Irish Peer, of whom it was bought by the Earl of Tyrconnel, another Peer of that kingdom, who made it his residence till 1807, when he sold it to Charles Rose Ellis, Esq. who occupied it till it was purchased by Government in 1816, for the country residence of the Princess Charlotte, and her consort, His Serene Highness Prince Leopold of Saxe Cobourg Saalfeld. This illustrious pair were married on the 2d of May, 1816; and the lamented Princess died in child-bed on the 6th of November, 1817.

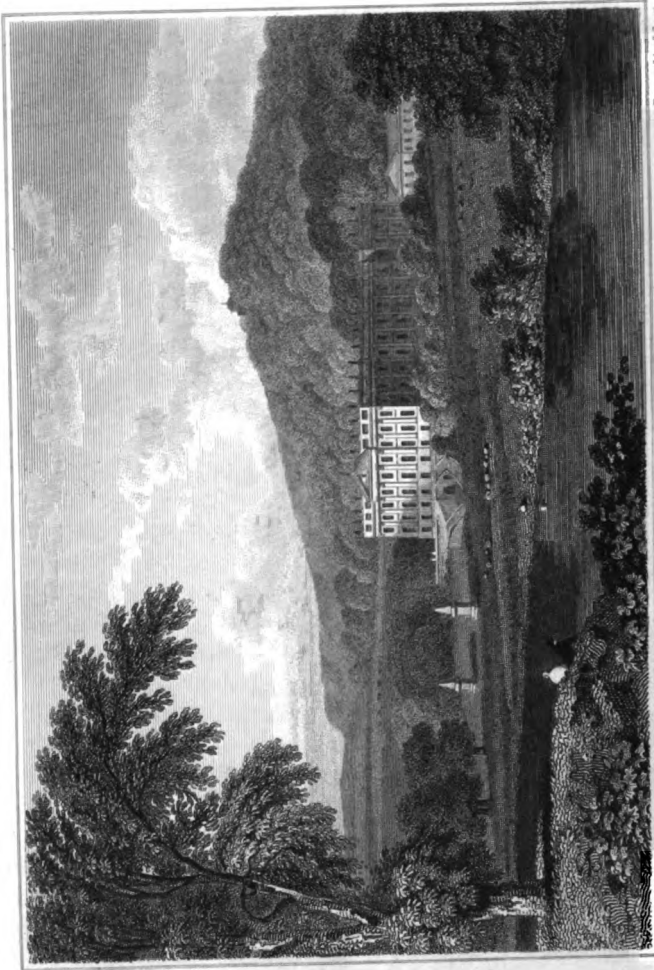
The following beautiful lines are copied from a little work, lately published, intituled, "*A Record of the Life and Death of the Princess Charlotte.*"

IN Claremont's bounds was Pleasure seen  
To dwell with Love in "alleys green;"  
And Hope and Joy in the rosy bower,  
Rejoiced through many a noontide hour;—  
The vista of years look'd long and bright,  
The end came not to the aching sight:—  
If pleasure on earth was to be found,  
It might well be sought in Claremont's bound.  
Time seem'd to halt in his rapid course;  
He was filling his sand from a bounteous source:  
For he wish'd to leave such Hope and such Joy  
Long, long to follow their sweet employ.—  
The feast was prepared for the coming guest,  
And the palace in gorgeous state was drest:  
The goblet was filled with the sparkling wine,  
And Pleasure touched the cup divine.

For the expected hour must come at last,  
(All wished its trials were safely past)—  
But mortal hopes are vain and light  
As the moon-beams of a winter night.—  
Soon the festive board in the princely hall  
Was covered with the funeral pall.  
Untouched the tempting wine cup stood,  
Whilst Grief passed by in silent mood—  
For the harp-notes, and the joyful swell,  
Came the minute-strokes of the passing bell—  
For Death, with a sad and jealous look,  
In rage his ancient friend forsook;  
And waiting not for lingering Time,  
Struck human bliss in its hour of prime;  
Leaving Sorrow in weeds to the sylvan scene,  
Where Hope and Joy so late had been!







Engraved by J. Smith

# CITTSWORTH, VERMONT

Drawn by J. Smith

# Chatsworth, Derbyshire ;

THE SEAT OF

WILLIAM GEORGE CAVENDISH,

DUKE OF DEVONSHIRE.

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THE estate of Chatsworth, which anciently belonged to the family of Leeche, was purchased by Sir William Cavendish, in the reign of Queen Elizabeth. He began a noble mansion, which was not finished until after his death, which happened in 1557. A few years before the Revolution, that structure was taken down, and the present splendid edifice raised in its stead, by that illustrious patriot, William Cavendish, the first Duke of Devonshire, and the friend of the unfortunate Lord William Russell.

Chatsworth House stands in a wide and deep valley, and near the foot of a high mountain, covered with wood. The river Derwent winds gracefully through the park, and the approach to the mansion is over a bridge of three arches, erected by Paine, and ornamented with figures by Cibber. The House is built in the Ionic order, with a flat roof, surrounded by a balustrade, and forms nearly a square of about 100 feet, having four regular fronts, inclosing a quadrangular court, in the centre of which is a fountain, and a statue of Orpheus. The principal entrance is on the west, by a noble flight of steps, to a terrace extending the whole length of the building. The front, which faces the gardens, is magnificent—under the cornice of the frieze is the family motto—"CAVENDO TUTUS," in large letters. The interior of Chatsworth is splendidly adorned with painted walls and ceilings; as well as with most beautifully carved ornaments in wood by Gibbons.

The *Hall* is 60 feet by 27,—the ceiling, end, and one side, display representations of an assembly of the Gods; Julius Cæsar sacrificing, and his assassination at the foot of Pompey's statue. These were originally painted by Verrio and La Guerre, but were retouched a few years ago. From the hall, a double flight of steps, and a long gallery conduct to the Chapel, which is very elegantly fitted up, and decorated with paintings by Verrio, and a variety of exquisite carvings by Gibbons. The altarpiece, by the former, is one of the best performances: it represents Christ reproving the incredulity of St. Thomas. The ceiling is covered with a painting of the Ascension.

The *Dancing Gallery*, 100 feet by 22, is exceedingly splendid. The ceilings and panels are elegantly painted, and the cornices gilt: in the coves are various statues. A point-cravat, a woodcock, and a medal, carved in wood by Gibbons, presented by him to the Duke of Devonshire, on the completion of his work at Chatsworth, are here preserved in a glass case. In the Dressing-room to the best bed-chamber, is a



small, but beautiful collection of fossils, which was made by her Grace, the late most amiable and accomplished Duchess of Devonshire, the mother of the present Duke, who among other superior acquirements possessed considerable skill in mineralogy.

The suite of rooms, called *Mary Queen of Scots*, is thought to correspond in situation with those occupied by that unfortunate princess, when she was kept a prisoner in the old house at Chatsworth, under the care of the Earl of Shrewsbury. Thirteen years of her captivity were passed here; and from this place she wrote her second letter to Pope Pius, bearing date the 31st of October, 1570.

The *Scarlet-room*, was so named from containing the bed in which George the Second expired, and which, with the coronation chairs of the present King and Queen, became the perquisites of the late Duke, as Lord Chamberlain. The chairs are preserved in another apartment.

The *Park* is nine miles in circumference, and is "beautifully diversified with hill and dale, as well as various plantations, which range in fine sweeping masses over the inequalities of the ground. The prospects from different parts are exceedingly fine; and one view, looking back from the south, possesses extraordinary grandeur. Immediately below the eye is the rich vale, animated by the meandering current of the Derwent; more distant is the house, with a fine back-ground of wood, rearing in solemn majesty; and far beyond, the blue hills of Castleton skirting the horizon."

Great alterations were made here by Brown, who modernized the park and grounds, improved the water, and destroyed the general formalities of the place. The water-works, indeed, yet exist; but they are considered only as mere matters of curiosity and expense, and the remains of that species of garden magnificence which has long been exploded by a happy attention to the power and beauties of nature. On the highest point of the mountain behind the House, stands the *Hunting Tower*, which, though it is 90 feet high, the top only of it can be seen from the valley. This edifice commands a most extensive view, and is supposed to have been erected for the convenience of ladies who might wish to partake of the diversion of hunting, without incurring its fatigues. On the extensive moor behind it, is that vast natural reservoir, said to be 16 acres in extent, which supplies the House, and feeds the water-works.

On the north side of the bridge, at a little distance from it, are the remains of an old square tower, moated round, which is called the *Bower of Mary, Queen of Scots*. It probably received this name from a garden which formerly occupied the top of the tower.

The present, is the sixth Duke of Devonshire. His Grace was born at Paris, May 21st, 1790, and is eminently distinguished for his amiable character, his generosity, and his hospitality; to say nothing of his great estates, which, if not the first, are among the largest, possessed by any peer of the United Kingdom.

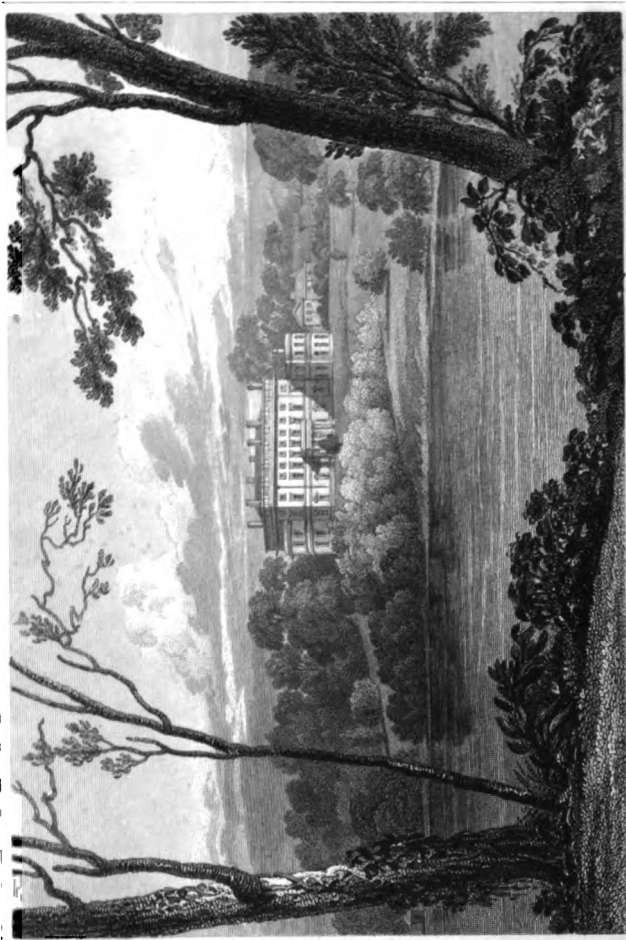
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Engraved by J. C. Verrall

# BRETTON HALL, YORKSHIRE.

Drawn by J. P. Hinde

Printed by J. P. Hinde, at the "Lancashire" Press, Manchester.

# Bretton Hall, Yorkshire;

THE SEAT OF

THOMAS RICHARD BEAUMONT, ESQ.

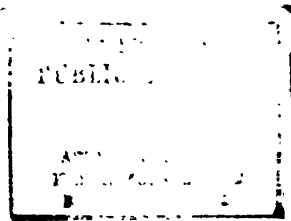
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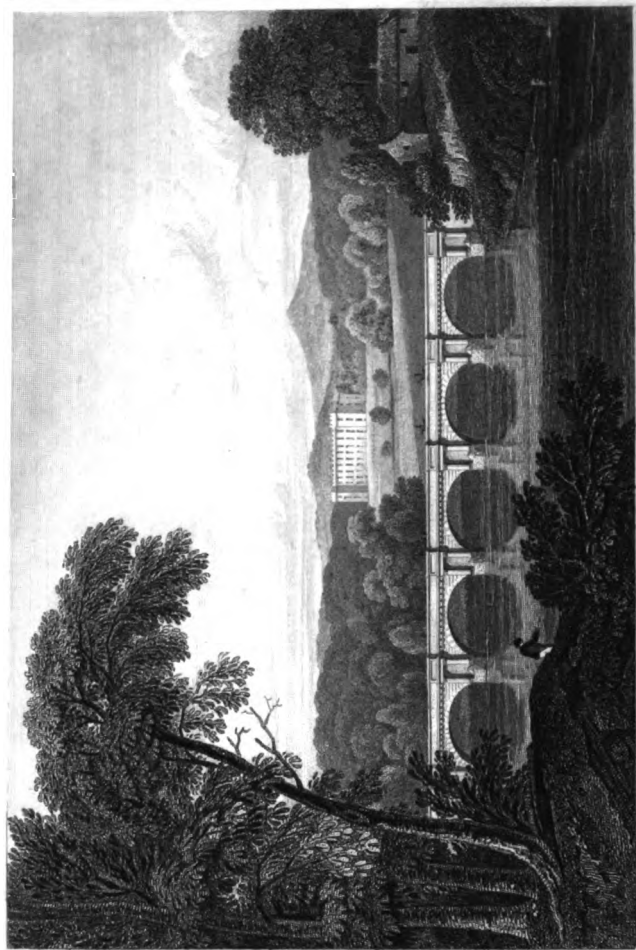
BRETTON HALL, is eight miles from Wakefield, and seven miles north west from Barnesley, on the left of the road leading to Huddersfield, in the parish of Silkstone, and in Agbrigg Wapentake. The latter term was used by the Saxons, in this part of the country for a district of territory; it occurs only in the northern counties, and is synonymous with Hundred.

The House was originally erected by Sir William Wentworth, Bart. in 1720, when the old family house, and chapel adjoining, were pulled down. Sir William married Diana, daughter of Sir William Blackett, Bart.; Colonel Beaumont became possessed of the mansion and large estates in Yorkshire, also of Hexham Abbey, and extensive property in estates and lead mines in the counties of Northumberland and Durham, by his marriage with Diana, daughter of the late Sir Thomas Wentworth Blackett, Bart.

Very considerable additions and improvements have been lately made in the mansion by Mr. Jeffery Wyatt, consisting of a splendid library, music room, dining room, museum, and other apartments of excellent proportions. The gardens are remarkable for their extent and beauty, and the hothouses and elegant conservatories contain the choicest collection of exotics in the kingdom. The park is agreeably diversified with undulations of hill and dale, enlivened with a fine expanse of water, surrounded with luxuriant woods. On every side are beautiful views bounded by lofty hills; the country about Bretton Hall is also extremely fertile. Colonel Beaumont represented the county of Northumberland for twenty-four years in Parliament.







Engraved by J. C. Verrill.

THE GREAT  
BRIDGE, NEW YORK.

Engraved by J. C. Verrill.

# **Fleurs, Roxburgheshire ;**

THE SEAT OF

**JAMES INNES KER,**

DUKE OF ROXBURGHE.

THIS principal and princely seat of the Roxburghe family, anciently called Floors, meaning a terrace overlooking a plain, is most delightfully situated on a gentle rise, in the immediate vicinity of the rivers Tiviot and Tweed; the latter of which winds, in a beautiful curve, through the Park directly in front of the House, and receives the waters of the Tiviot, within view; and above the adjacent town of Kelso, their united streams are seen rushing through the elegant and classical bridge of five arches, constructed by the late John Rennie, the architect of Waterloo-bridge, to which it bears a resemblance: this interesting combination, blended at the same time with the fine plantations of the Park, and various captivating points of the finely wooded country which surrounds it, offers to the view a most enchanting scene, that, from its peculiar softness, may certainly vie with some of the admired spots in Italy.

On the south-front of the Mansion, is a prospect of eight or nine miles over Tiviotdale, a rich and productive valley, rendered familiar by the poems of Walter Scott, and bounded at length by the towering eminences of the Cheviot Hills, in Northumberland.

In this Park, King James II., of Scotland, was killed, in 1460, by the bursting of a cannon, while superintending the siege of the Castle opposite. The fact is commemorated, and the spot marked, by a holly tree enclosed with rails. King James III., his successor, was proclaimed, and crowned in military pomp, at the neighbouring town of Kelso, a few days after the occurrence.

The House is a magnificent building, erected, in 1718, by John, first Duke of Roxburghe, from a plan and under the direction of Sir John Vanbrugh, and contains numerous and spacious apartments, well adapted to the high rank of the possessor. Among the decorations of the interior are portraits by the hand of celebrated masters, viz. Vandyck, Lely, Reynolds, Ramsay, Batoni, Raeburn, &c.; of which we much regret the want of an exact list.

Previously to the Roxburghe family obtaining possession of Fleurs, and after leaving Cessford Castle and Halydean, their ancient residences,

they had a seat a little to the east of the old Castle of Roxburghe. This Mansion was the last remains of the opulent town of Roxburghe, once the emporium of the south of Scotland, and one of the places famous for the laws of the Quatuor Burgorum, viz. Edinburgh, Stirling, Berwick, and Roxburghe, in the reign of King David II.

The first of this ancient and noble family that was advanced to the Peerage was Sir Robert Ker, of Cessford, who having accompanied King James to England, was by him created, in 1604, Lord Ker of Cessford, and Earl of Roxburghe in 1616; he also received from that Monarch a grant of the then dissolved Monastery of Kelso, which had been founded by King David for Cistercian Monks. The anxiety shewn by the present Duke, in the preservation of this beautiful ruin, is deserving of much commendation.

James, the fifth Earl of this family, in the reign of Queen Anne, was advanced to the titles of Duke of Roxburghe, Marquess of Bowmont and Cessford, by patent, in 1707. His son Robert, the second Duke, was created, in 1722, a Peer of England, by the title of Earl and Baron Ker of Wakefield; he dying in 1755, left John, third Duke, his successor, a Nobleman distinguished for his accomplishments and rare library of old English literature, curious in many articles, but in the department of the drama unrivalled. At the sale of this collection, in 1812, was instituted a literary society, well known by the name of the Roxburghe Club—denominated in honour of the noble collector.

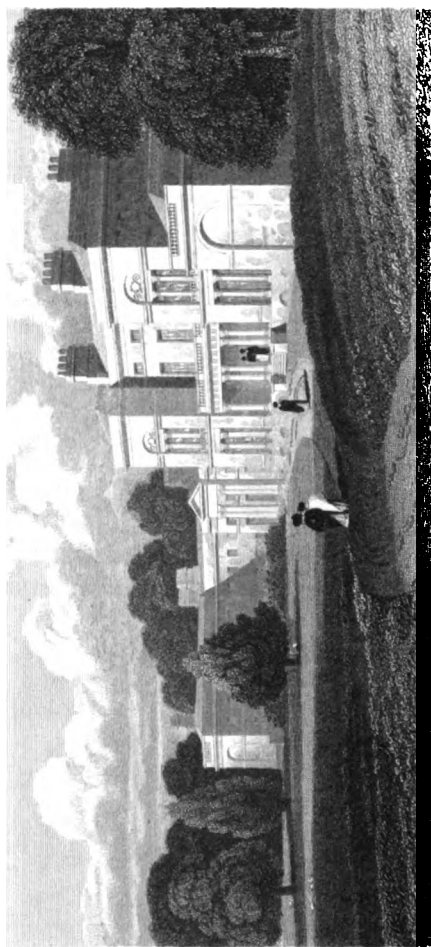
His Grace, dying unmarried, in 1804, the English honours became extinct: William Lord Bellenden, the next heir, succeeded as fourth Duke of this title; he also died without issue in 1805, leaving a widow, now Duchess Dowager of Roxburghe, who after his death, married the Honourable John Tollemache, brother to Lord Huntingtower. Her Grace, when in Scotland, resides at Broxmouth, another seat of the family in Haddingtonshire.

Sir James Innes of Innes, Bart., of an ancient family, eminent in their origin and connexion, whose pedigree of thirty descents is regularly deduced from the early period of 1153, claimed the honours and estates of the Dukedom of Roxburghe, as descendant of an intermarriage with the noble House of Ker; and after an expensive contest succeeded to the title in 1812, by decision of the House of Lords and Court of Session. His Grace, in the last Parliament, was one of the sixteen Representative Peers for Scotland, and has been twice married; first, in 1789, to Mary, sister of Sir Cecil Wray, Bart., who died in 1807. His present Duchess is Harriet, daughter of the late Benjamin Charlewood, Esq. of Windlesham, in Surrey, by whom he has James Henry Robert Innes, Marquess of Bowmont and Cessford, born in 1816.

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Letter by Mr. Neale.

FARLSTOCK PARK,  
WILTSHIRE.

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# Earl Stoke Park, Wiltshire ;

THE SEAT OF

GEORGE WATSON TAYLOR, ESQ. M.P.

THIS Mansion, which is large, elegant, and commodious, was erected from the designs, and under the superintendence of George Stewart, between the years 1786 and 1791. Its principal front, on the south, is extended by two projecting wings, which are appropriated as offices, and exhibits an elevation of classic architecture remarkably chaste and simple, in length three hundred and fifty six feet from east to west, the whole of stone. In the centre is a handsome Doric colonnade, leading to the hall of entrance, which is adorned with a skreen, composed of six fluted Corinthian columns, and corresponding entablature, communicating with the Drawing-room, Dining-room, Library, Breakfast-room, and Dressing-room, which constitute the principal apartments on the ground floor. The Staircase leads to a Gallery, distinguished by the style and chastity of its architecture, opening to the chief Bed-rooms and Dressing-rooms, above which are others not less convenient in their arrangements, the principal apartments are ornamented by valuable paintings of the ancient and modern schools.

It stands on a rising ground in the valley which separates the north and south divisions of the county ; at the distance of seven miles from Devizes and six from Westbury, in an extensive and well wooded park, ornamented and enlivened by a large sheet of water. About half a mile from the front of the house is seen one of the bold ridges of Salisbury Plain, the sides and summit of which are thickly planted with wood. The Pleasure Grounds, corresponding in taste with the Mansion, occupy a narrow winding valley, watered by a rivulet, which forms in its progress several cascades ; the Plantations are admired for their variety and unison with the hill and vale, lawn and water, exhibiting a Sylvan scene not frequently met with.

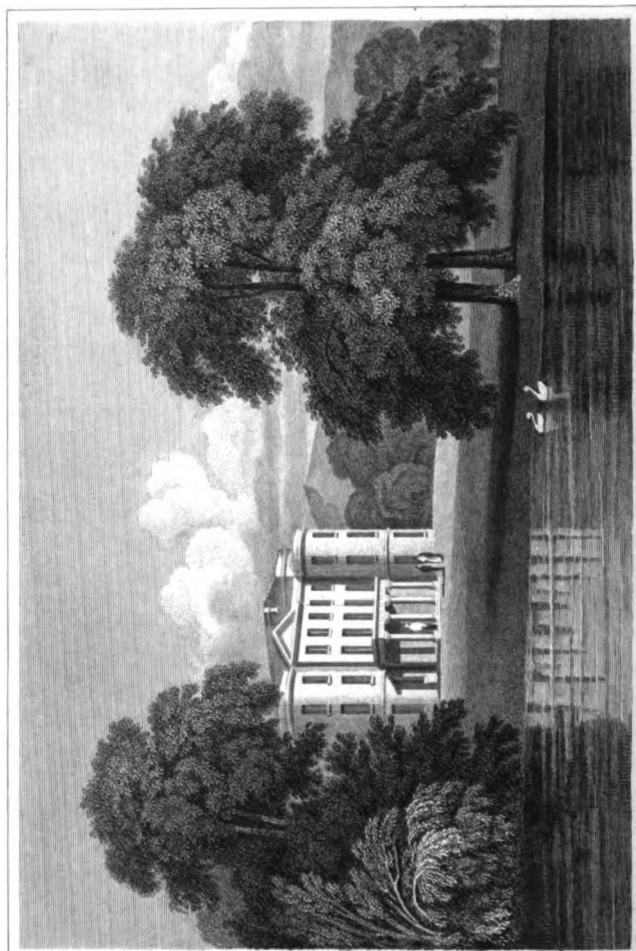
Earl Stoke is a parish in Melksham Hundred, and the village is situated at a short distance from the Park, consisting of several detached cottages, built in rustic simplicity, and embellished with neat gardens, rich in native plants.

This Estate was the lordship and inheritance of the noble family of the Monthermers, Earls of Gloucester and Hertford, from whom it pas-

sed to the Montacutes, Earls of Salisbury: it afterwards fell to the crown. In the reign of Charles II. it was the seat of William Brouncker, Esq., and became the family mansion of the Paulets, Marquesses of Winchester, and Dukes of Bolton; after whom it was held by Peter Delmé, Esq., who sold the estate about the year 1780, to Joshua Smith, Esq., Member of Parliament for the neighbouring town of Devizes, who re-built the Mansion and laid out the Grounds; of whose representative it was purchased by the present proprietor in the year 1820, together with the estate and Manor of Edington. The village of Edington and Tuihead is about two miles and a half from Earl Stoke, and was the birth-place of William de Edington, Bishop of Winchester in the time of king Edward III., who founded a considerable Priory at Edington, under the patronage of Edward the Black Prince, the extent of which is shewn by its fine Church now remaining, used as the Parish Church. This part of the county is generally supposed to have been the scene of the battle of "Ethandun," where Alfred obtained a most signal victory over the Danes, and forced them to sue for peace. Camden and his commentators agree in identifying Ethandun with Edington, near Bratton Castle, and conceive the latter to have been the fortress to which the Danes retired after the battle. It is the remains of a strong entrenchment, occupying a point of land projecting towards the north-west, at the distance of about two miles from the village of Edington.

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Engraved by T. Mather.

# MANARATH COURT.

THE COURT OF THE MANARATH COURT.

# Llanarth Court, Monmouthshire;

THE SEAT OF

JOHN JONES, ESQ.

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**LLANARTH COURT**, the seat of John Jones, Esq., is an elegant and spacious mansion, situated about seven miles from the town of Abergavenny. The family of Jones derives its pedigree from the illustrious house of Herbert, being lineally descended from Henry Fitz-herbert, Chamberlain to King Henry the First; the common ancestor of the Earls of Powis, Pembroke, and Carnarvan. It appears from the most ancient and authentic records, that William ap Jenkin, surnamed Herbert, had four sons, of whom the third, or, according to others, the youngest, was Lord of Treowen, an ancient inheritance, which still remains in possession of the family. His grandson, David, signalized his courage at the battle of Banbury, where he was slain, fighting for the House of York, under the banners of his Cousin, the Earl of Pembroke. It was not till the reign of Henry the Eighth, that William John, great grandson of David, by a slight variation, assumed the name of Jones, which has since been retained by this branch of the family. It appears from the same documents, that Sir Philip Jones, Knight, a descendant of the latter, distinguished himself by his attachment to the fortunes of the unhappy Charles. He was Lieutenant Colonel of the troops raised in Monmouthshire for the defence of that Monarch, and was found actively engaged at Ragland Castle, when it surrendered to the parliamentary forces. (Sanderson's Hist. Charles I.) About the year 1660, William, Son of Sir Philip Jones, removed his establishment from Treowen to Llanarth Court; which has since continued to be the principal residence of the family.

The present edifice was erected about 1790, upon the site of the old Mansion; and though situated in the vicinity of hills and mountains, of which the adjoining grounds command the most beautiful and picturesque views, it presents no other object in front, but the

quiet and retired vale in which it stands, with the surrounding park and plantations; a circumstance which has often been remarked as forming one of its best and most peculiar attractions. The apartments are handsome and well-proportioned; the Hall is justly admired for its neat and elegant symmetry; and the Portico which adorns the Front, bears a resemblance in its proportions to that of the celebrated Temple of Pæstum.

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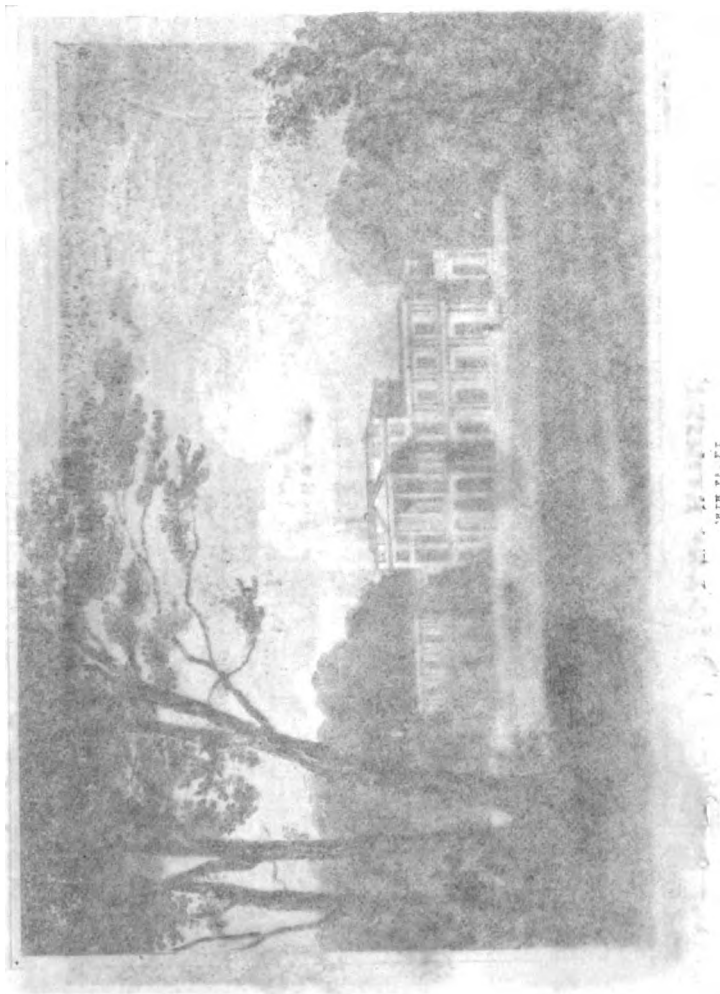


Drawn by J. P. Neale.

Engraved by H. Hobson.

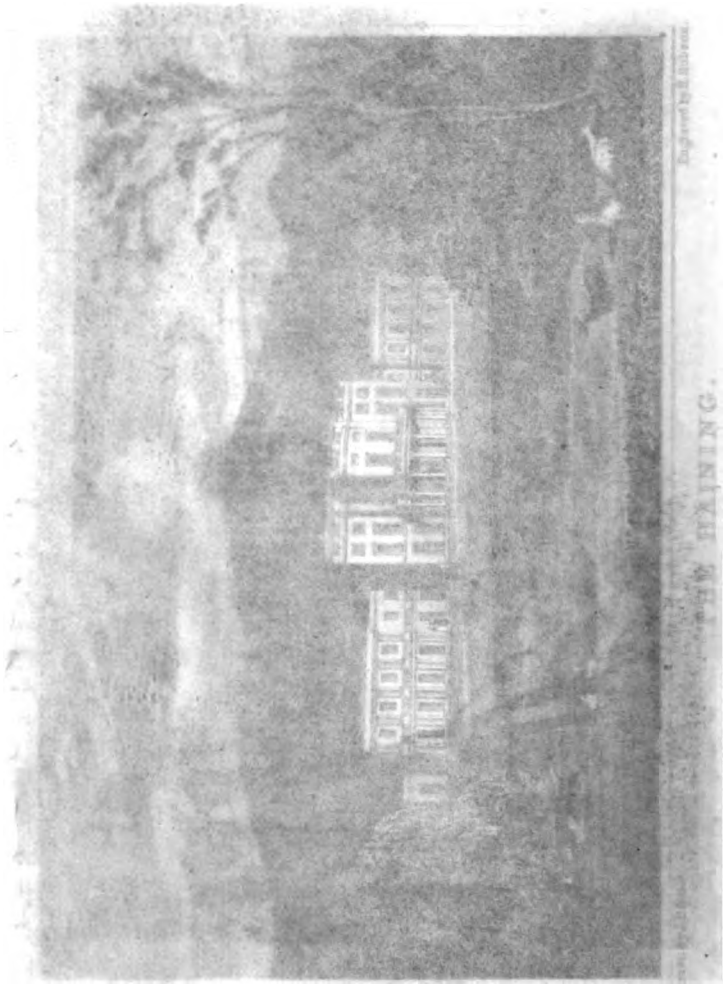
# THE HAINING. *SCOTTISH SCOTCH.*

*London: Published by J. P. Neale, 15, Pall Mall; and by H. Hobson, 15, St. James's Street.*



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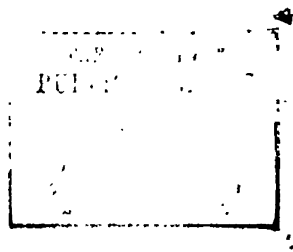
Designed by H. H. H.

# THE HAINING.

BY  
J. H. H. H.

Published by the Author, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

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# The Haining, Selkirkshire;

THE SEAT OF

JOHN PRINGLE, ESQ., OF CLIFTON.

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Is situated at the distance of about forty miles from the southern frontier of Scotland. The greater part of this country, and of that district in particular which surrounds The Haining, is known as the Forest of Ettricke, whose beautiful and romantic scenery, and interesting and almost chivalric history, are immortalized by ancient as well as by modern minstrels. Abounding in hills, lakes, and rivers, and (formerly) in impenetrable forests of the noblest oak, well peopled with the stag and wild boar, the Royal James here found the amplest opportunity of gratifying his enthusiastic love of the chase, and fixed his hunting Seat at Newark, a Castle on the Yarrow Water, a few miles above Selkirk, now the property, and close to Bowhill, the beautiful and favorite Seat of the Duke of Buccleugh.

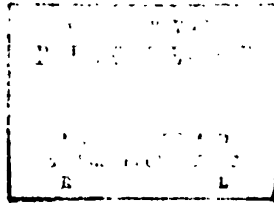
The Haining has been above a century and a half in the possession of the Pringles of Clifton; but though their usual and favorite residence, is not the chief or family Seat, which is Clifton, in the adjoining county of Roxburghe, and from which, according to the universal custom with every family of any importance in Scotland, and as is also the case in many parts of the continent, their distinctive appellation is derived.

Like most of the Border families this is of very great antiquity, and boasts of an alliance with the Douglas's, (now represented by the Douglas's of Caverse) and the Murrays, formerly powerful Barons. The Counties of Selkirk and Roxburghe have been represented by various members of this family, and of it was Lord Alemoor, one of the most eminent scholars and distinguished Judges of the Scottish bench, whose father, Lord Haining, was also a senator of the College of Justice.

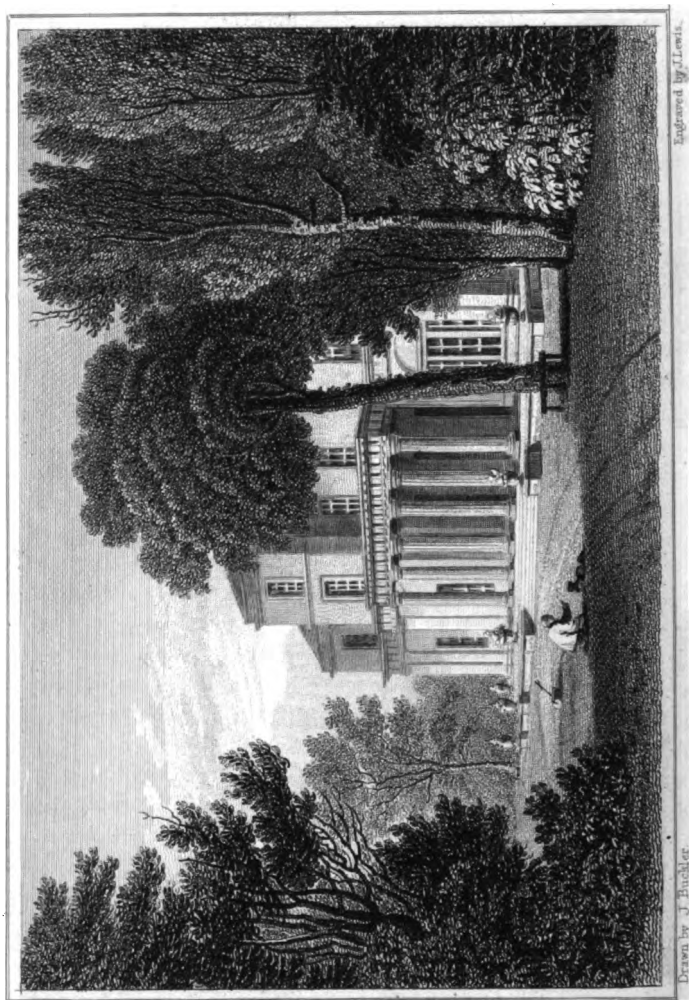
The House has been rebuilt about thirty years, and has lately been enlarged and improved under the direction of Mr. Elliot, an architect, whose taste and genius has so many splendid memorials in the public buildings with which Edinburgh is adorned. It is a pure Grecian building, and of the enriched Ionic order. The stone employed is a beau-

tiful and highly polished freestone of a pale lead color. The Portico on the north, and the semi-circular colonnade on the south or lake front, are justly admired. The Grounds are somewhat in the formal terraced style, which, however, accords well with the Italian-looking sweet scenery, which the view of the Lake presents. The House stands on a green terrace, whose base is washed by this beautiful natural Lake; and the surface of the Park, which rises on each side, is uncommonly diversified and lovely. An approach of nearly three miles leads to the south entrance, and two of the other gates are in the town of Selkirk, which, as is often the case in Scotland, is situated close to the Demesne. The woods abound in game of every description, and the young plantations, which are of great extent, and moors with black game in particular. In the Lake, which is of vast depth, are found, as well as in the rivers, fish of every species.

The peasantry of this country still retain the fine and graceful habitment of the Lowland Plaid, which they wear in the manner of the Roman Toga. They are all shepherds, a fine and handsome race of men—the descendants of the heroes of Floddon Field. The Hills terminate at a few miles below The Haining, and the fine and rich valley of the Tweed commences, which continues until it reaches the confines of England.







Engraved by J. Lewis.

Drawn by J. Buchler.

**DROPMORE,**  
*BUCKINGHAMSHIRE.*

# Dropmore House, Buckinghamshire;

THE SEAT OF

WILLIAM WYNDHAM GRENVILLE,

BARON GRENVILLE.

DROPMORE HOUSE, the elegant and delightful seat of Lord Grenville, was erected by that nobleman on an elevated and commanding spot, which before was the site only of a small cottage. It is situated in the parish of Burnham, in the county of Buckingham, about a mile north of the Bath road, and about three miles from Maidenhead.

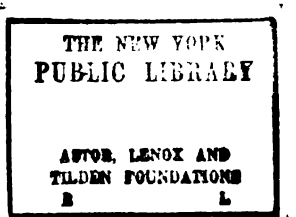
In the reign of Henry the Eighth, the manor of Hitcham, a large part of which is included in the grounds of Dropmore, was the property of Lord Chief Justice Baldwin; his grand-daughter conveyed it in marriage to Nicholas Clerke, whose son, Sir William Clerke, was visited there in 1602, by Queen Elizabeth. The manor at length became the property of the celebrated physician and eminent scholar, Doctor John Friend, who lies buried in Hitcham Church; and was purchased of his representative by Lord Grenville.

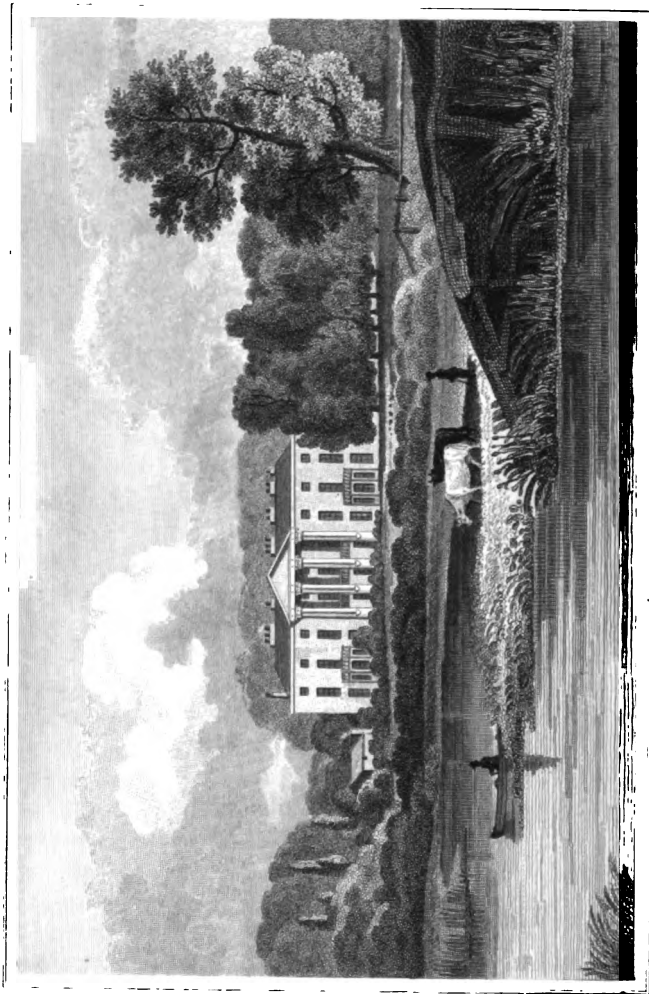
Dropmore House is stuccoed to resemble Bath stone; the apartments are spacious and commodiously distributed. In the garden front, which faces the south, is a central gallery or library, opening into a room at each end, which is also a library; and adjoining to one of these rooms, is his lordship's private apartment. An elegant viranda stretches along the front. A *Winter Walk* (after Lord Bacon), has been made along a commanding brow to the south, and is enlivened with evergreens. A *Flower Garden*, on a very superior scale, and which rivals the finest examples of that species of modern gardening, has been constructed under the direction of Lady Grenville.

A late writer (Mr. Hakewill), has justly observed, that "to the taste and judgment, the enterprise and perseverance of Lord Grenville, the neighbourhood owe this noble feature of country, which, by the cultivation of wastes, and the enclosure of woods beautifully disposed, has been converted into one of the grandest residences in this part of the country."

Among the portraits at Dropmore is that of the Right Honorable William Pitt, from which the bust of that celebrated statesman, executed by Nollekens, from a mask taken after his death, was completed. The bust is also here, and is placed in the entrance hall, together with an original bust of his father, the great Lord Chatham; there are also busts of the Right Honorable George Grenville (prime minister in 1763, the celebrated author of the Grenville Act, for the trial of contested elections), and others of Lord Grenville's family.







Drawn by J. P. Neale

Engraved by M. S. Brancaster

# **BEAUMONT LODGE,** *WILTSHIRE*

*Beaumont Lodge, Wilts. From a drawing by J. P. Neale. Engraved by M. S. Brancaster.*

# Beaumont Lodge, Berkshire;

THE SEAT OF

HENRY JEFFERY FLOWER,

VISCOUNT ASHBROOK.

THIS Seat, possessing such superior advantages of situation, on the banks of the noble Thames, and contiguous to the Castle of Windsor, with its Park and Forest, was originally built by Henry Frederick Thynne, Esq. (an ancestor of the present Marquess of Bath) in the beginning of the last century, who made it the usual place of his residence: he died in the year 1705, since which time it has frequently changed its owners.

The Duchess of Kent next possessed it, of whom it was purchased, about the year 1750; by the Duke of Roxburgh, for his son the Marquess of Bowmont, whence it seems to have acquired its present name; in Rocque's map it is called Bowman Lodge. It was afterwards the residence of his Royal Highness the late Duke of Cumberland. The father of the present Earl of Mulgrave was also some time an inhabitant of the Mansion.

The late Warren Hastings, Esq. the Governor-General of Bengal; we believe, then succeeded: he sold it to Henry Griffiths, Esq. who pulled down the old structure, except a part of the west wing, and erected the present mansion, which exhibits a new order of architecture, invented by Mr. Henry Emlyn, an architect of Windsor. It is in allusion to, and is embellished with ornaments suggested by the insignia of the most noble Order of the Garter. The Corridor consists of columns thirty-six feet eight inches high, in imitation of twin trees; in the cleft between the stems, instead of the protuberant bark, the shield of a knight is introduced, which, together with the base, is of Portland stone. The capitals are of Coade's artificial material, and are formed of a resemblance of the plumage of the cap, worn by the Knights of the Garter, having Ionic volutes interwoven together in the front, with the star of the Order between them. In the metopes are placed the George and collar; and in the continued frieze, other symbolical ornaments, as naval and military trophies, form the embellishments of Mr. Emlyn's invention here introduced, and having certainly novelty of composition to recommend it; but we may be permitted to hope it will never be referred to as a criterion of our national taste, although it has been vainly denominated *The British Order*.

In the fulness of our admiration of the architecture of Greece, and the existing productions of what are sometimes called the dark ages of our

own country, we must consider every attempt to introduce an absolute new order, as attended with almost insurmountable difficulties; and sincerely hope that correct imitation of the numerous varieties of the classic or gothic styles will alone be pursued. The Mansion, the situation of which will always render it a desirable residence, was purchased by the present Viscount Ashbrook, about 1805.

The pleasure grounds consist of upwards of one hundred acres, rising in an easy ascent from the banks of the river, to an ornamented upland, comprehending a walk of nearly two miles; part of it is a fine winding terrace, to which is unfolded a prospect of great variety, beauty, and interest. The principal feature consisting of the stately towers of Windsor castle, with a fine range of wood, stretching on to the forest. St. Leonard's Hill, the seat of the Earl of Harcourt, is also seen. In the foreground, the windings of the majestic river Thames, and the vale through which it flows; and in the distance, the most lofty edifices of the great metropolis may be discerned.

Beaumont Lodge stands in the parish of Old Windsor, the church of which is very romantic; it is approached by an avenue of majestic elms. In the church-yard many larches grow, besides an exceeding fine yew-tree.

The Family of the present noble proprietor were formerly seated in Rutlandshire; William Flore, of Oakham, Esq. was Sheriff of that county, 10th of Rich. II.: the estate there was sold in the reign of Queen Elizabeth, when George Flower, embracing a military life, became an active and brave officer against the rebels in Ireland; and by that Queen was knighted and made Governor and Constable of the Fort of Waterford, in 1627. His immediate descendant, William Flower, of Durrow, in the county of Kilkenny, Esq. was raised to the peerage in 1733, by the title of Baron of Castle Durrow: he died in 1746, and his son Henry was advanced to the title of Viscount Ashbrook, September 30, 1751.

The present nobleman is the fourth Viscount, he succeeded his brother William in 1802; he leads a life of domestic retirement, and is considered to possess considerable taste, having formed a cabinet of coins and medals at a considerable expense, and collected various articles of virtù. In early life his lordship held a commission in the army, and served in Egypt: he married first Deborah Susannah, only daughter and heiress of the Rev. W. M. Friend, who died March 25, 1810, leaving issue an only son Henry.

His lordship married, secondly, July 1812, Emily Theophila, eldest daughter of the late Sir Thomas Theophilus Metcalfe, Bart.; by whom he has other children.

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**BISHTON HALL.**  
*WILTSHIRE.*

*London Pub. Sep. 1841 by J. B. Wallis, at Somerset House, in the Strand, and at the Office of the Surveyor of the Woods, in the Strand.*

# Bishton Hall, Staffordshire ;

THE SEAT OF

JOHN SPARROW, ESQ.

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BISHTON HALL stands on a commanding and beautiful situation near Wolseley Bridge, having the river Trent and Grand Trunk Canal immediately in front, backed by the rich view of Wolseley Park, rising on the opposite side of the river.

The House is of regular architecture, and of modern erection ; it consists of a centre nearly quadrangular, large, and three stories in height ; from the cornice rises a small pediment ornamented with palms, and the angles of the building have rustic quoins. A very neat Portico, supported by four Doric columns, is placed at the entrance ; the front is lengthened and improved by two wings slightly convexed. To the right of the House, in our view, is seen the ornamental Tower in the Garden. It is an hexagon, with a pointed arched Window on every side, and embattled parapet ; a pleasing object, erected with much taste. In the views the Trent forms a noble and principal object ; this river takes its rise from *three* springs or heads in the north-west extremity of Staffordshire, and soon after the union of its three streams passes Stanley, traverses the Staffordshire potteries, which extend through a series of villages for nearly seven miles, one of the most remarkable districts in the kingdom ; in which part, Bucknall, four miles north-east of Newcastle, also belongs to Mr. Sparrow of Bishton. At Stoke, it meets the Navigable Canal from the Trent to the Mersey, commonly called the Grand Trunk. After passing Trentham, this noble river flows by the town of Stone, and waters the Grounds of the noble Mansions of Sandon, Ingestrie, and Tixall ; from whence to Bishton, a distance of four miles, it flows through as beautiful a valley as is to be found in any part of England. Its various scenes, rich in every object of rural beauty are luxuriantly picturesque, smiling with verdure, and crowned with plenty.

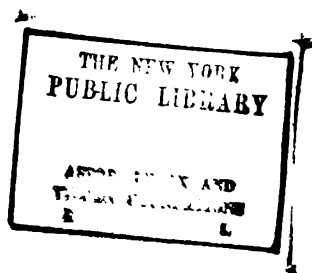
Having beautified and enriched the County of Stafford during a course of more than fifty miles, the Trent, swelled by the romantic Dove, runs eastward through Derbyshire, and, at Shardelow, seven miles south-

west of Derby, becomes navigable for large vessels, and here the Grand Trunk Canal terminates, at the distance of ninety-three miles from its other extremity, where it joins the Mersey.

Bishton or Bishopton is in the Hundred of Pirehill, two miles north of Rudgeley.

John Sparrow, Esq., the present proprietor, of an ancient family, served the office of High Sheriff for the county of Stafford in the year 1789, and was more than thirty years Chairman of the Quarter Sessions. He married Elizabeth, daughter and coheiress of Ralph Morton, Esq. of Wolstanton, in this county, an original descendant of the Ducie family.

45





STORM PARK,  
RECREATION GROUND

Drawn by J. C. Smith

# Stoke Park, Buckinghamshire;

THE SEAT OF

JOHN PENN, ESQ.

**STOKE POGES** is a village in the hundred of Stoke, and deanery of Burnham, about four miles northwest of Windsor.

In the reign of Edward the First, Amicia de Stoke brought this place in marriage to Robert de Pogeys, who was chosen Knight of the Shire in 1300. His grand-daughter and heir, Egidia, married Sir John de Molines, knight-banneret, who, in the reign of Edward the Third, was a person of considerable eminence, and had large possessions in several counties, but especially in Buckinghamshire. He was summoned to parliament among the barons, 20th Edward III. Stoke continued for several generations in this family: the last male heir, Sir William Molines, being killed in 1424, left a daughter, Alianore, who about 1428, married Robert Hungerford, Esq. and left a son, whose daughter and sole heiress, Mary, married into the family of Hastings, afterwards Earl of Huntingdon, who possessed Stoke until 1580, when it was occupied by Sir Christopher Hatton, the celebrated favourite of Queen Elizabeth. It was next purchased by Sir Edward Coke, Lord Chief Justice of the King's Bench, who, in 1601, was here honoured with a visit from Queen Elizabeth, whom he entertained in a very sumptuous manner. At Stoke House that eminent lawyer spent his latter days in quiet retirement, universally respected and esteemed; and died September 3, 1634, aged 83. Sir Edward Coke's second daughter married Sir John Villiers, knight, created baron of Stoke, 17th James I., and afterwards Viscount Purbeck, to whom the manor and estate of Stoke devolved; and from whom it was purchased by the family of Gayer, of London. In 1724, it was purchased by Edmund Halsey, Esq. M. P. for Southwark, who died in 1729, leaving a daughter and sole heir, Anne, married to Richard Temple, Viscount Cobham, by whom she had no children, and upon whose death at Stowe, in September, 1749, she retired to her paternal inheritance of Stoke, where she continued until her death, in 1760, when the house and manor were sold to the Honorable Thomas Penn, Esq. Lord Proprietary of Pennsylvania, and eldest surviving son of the Honorable William Penn, Esq. the celebrated founder and original proprietary of that province. Upon the death of Thomas Penn, Esq. in 1775, the manor of Stoke, together with all his other estates, devolved upon his eldest surviving son, John, (then a minor) by his wife, Lady Juliana, fourth daughter of Thomas Fermor, first Earl Pomfret.

In the year 1789, the ancient mansion appearing to Mr. Penn to demand very extensive repairs, it was thought advisable to take it down. In the same year, the foundation of another noble structure was laid, and the building begun under the directions of the late Mr. Nasmith, and completed by Mr. James Wyatt.

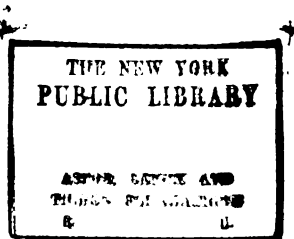
The house is built chiefly with brick, and covered with stucco; it consists of a large square center with four wings. The north, or entrance front, of 192 feet, is ornamented with a colonnade of ten Doric columns, and approached by a flight of steps leading to the marble hall. The south front, which is of the same length, is also adorned with a colonnade consisting of twelve fluted columns of the Doric order. The whole of the south front, exclusive of the wings, is occupied by one beautiful *library*, 126 feet in length, divided into five parts by Scagliola columns, and containing an ample and well chosen library of books. Above the bookcases is a series of paintings in Chiaro-scuro, by Smirke, representing the principal Epochs in the history of Letters and Science. On the top of the house is an observatory, which commands an extensive view of the surrounding country.

The park, which is well wooded, is much diversified in its surface; the mansion is situated upon a swelling knoll of gravel, on a level equal in elevation to Windsor Castle; and the library windows command, beyond the water, one of the grandest prospects of that magnificent structure, and its forest. Two canals, supplied by a running brook, form a handsome sheet of water, which winds round the east and south fronts of the house. The park has lately been enlarged by taking in a part of a farm purchased by Mr. Penn, from Lord Francis Osborne, as well as some ground belonging to the old vicarage house, which has been pulled down, and a new parsonage built by Mr. Penn, from a design of Wyatt, and a liberal exchange of land given for that received into the park.

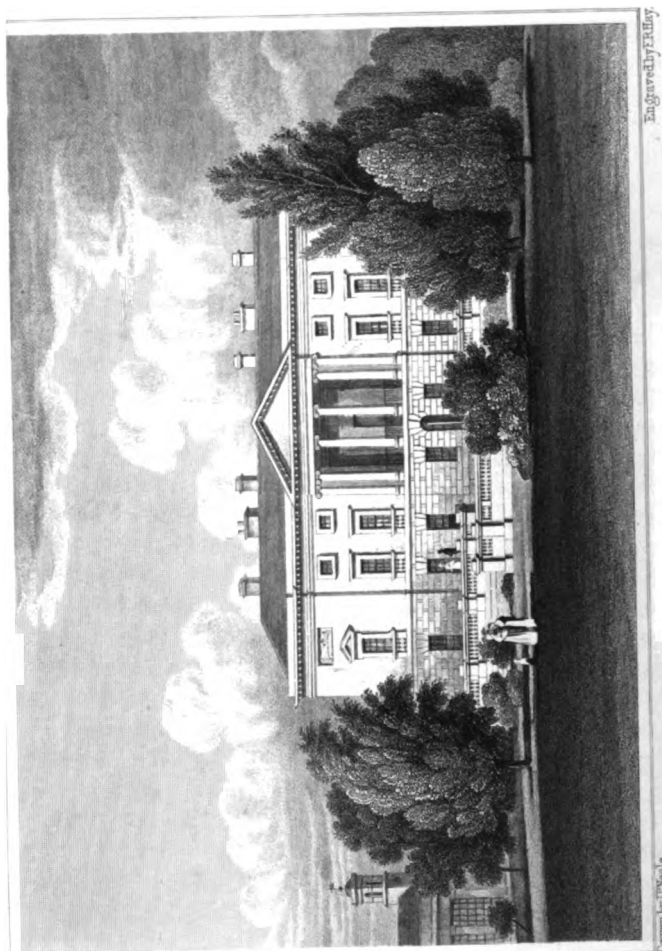
The pleasure grounds have been tastefully laid out, chiefly by Mr. Penn himself, who has lately formed near his house a *flower garden*, upon the principle of that pointed out by Mason, in his poem, entitled, '*The English Garden*.'

About two hundred yards from the north front of the house, is a column fifty-eight feet high, erected from a design of Wyatt: on the top of which is a colossal statue of Sir Edward Coke, by Rossi.

The name of GRAY, the poet, is so connected with Stoke that it must not be omitted in the description. The old mansion house furnished the subject of his poem, entitled, "*A Long Story*," in which he admirably describes the fantastic manner of building in the reign of Elizabeth. After his return from his travels in 1741, he had been accustomed to spend his summer vacations from Cambridge, at the house occupied by his aunt, Mrs. Rogers, (whither his mother, and her sister, Mrs. Antrobus, had also retired), situated at West End, about a mile from the manor house of Stoke. Here it was that he wrote his "*Elegy*," the scene of which was the church-yard of Stoke. This learned and accomplished poet died at Cambridge, 31st July, 1771, and was removed, according to his own directions, to Stoke, where he was buried in the church-yard by the side of his mother, where no memorial of him appears. Mr. Penn, however, in 1799, had an elegant Monument erected to his memory, in a field adjoining the church-yard. It consists of a large sarcophagus, supported by a square pedestal with inscriptions on each side.







PAUCKINGTON HALL,  
WARWICKSHIRE.

*London, W. & A. 1845. By J. B. Cole. Engraved by J. May. Published by J. B. Cole, 10, St. Martin's Lane, London, W.*

# Packington Hall, Warwickshire;

THE SEAT OF

HENEAGE FINCH,

EARL OF AYLESFORD.

THIS Seat, which is situated five miles from the city of Coventry, was erected about the year 1700, by Sir Clement Fisher, Bart., of an ancient family, and who had been settled at Packington Magna from the time of King Henry VIII. "He adorned it with delightful gardens, statues, canals, vistas, and other suitable ornaments, and also rebuilt the House in the middle of the Great Pool." Mary, the only daughter and heir of Sir Clement Fisher, married Heneage, the second Earl of Aylesford, by which means it came into the family of the present noble proprietor. The spacious Mansion has been much improved by each of the successive Earls, and is now a commodious residence of the first class.

The Grounds possess a natural inequality, favourable to picturesque effect; are well wooded, and finely adorned with water. The vicinity is said to contain the highest ground in England, many points certainly command prospects as beautiful and various as they are extensive.

The late noble Proprietor had much activity of taste; his Lordship studiously imparted to these grounds an air of wildness, likely to convey general pleasure, because its graces are dependent on no fashion, and vary with the beautiful vicissitudes of nature. His talents were not confined to the arrangement of landscape scenery; but many drawings as well as etchings preserved here evince his familiarity with the pencil and burin. This accomplished nobleman died at Packington Hall in the year 1812.

Within the limits of the Park stands the parish church, which was built by the Earl of Aylesford in the year 1790, from a design of Bonomi: it is small, but the interior is elegant.

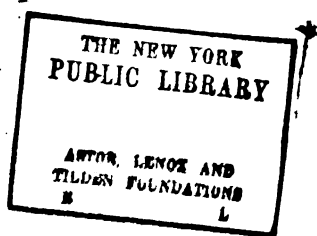
At a short distance from Packington is the Forest Hall, a small but pleasing building, erected for the accommodation of a society of archers, called "the woodmen of Arden," who hold periodical meetings, and exercise the bow for honorary prizes.

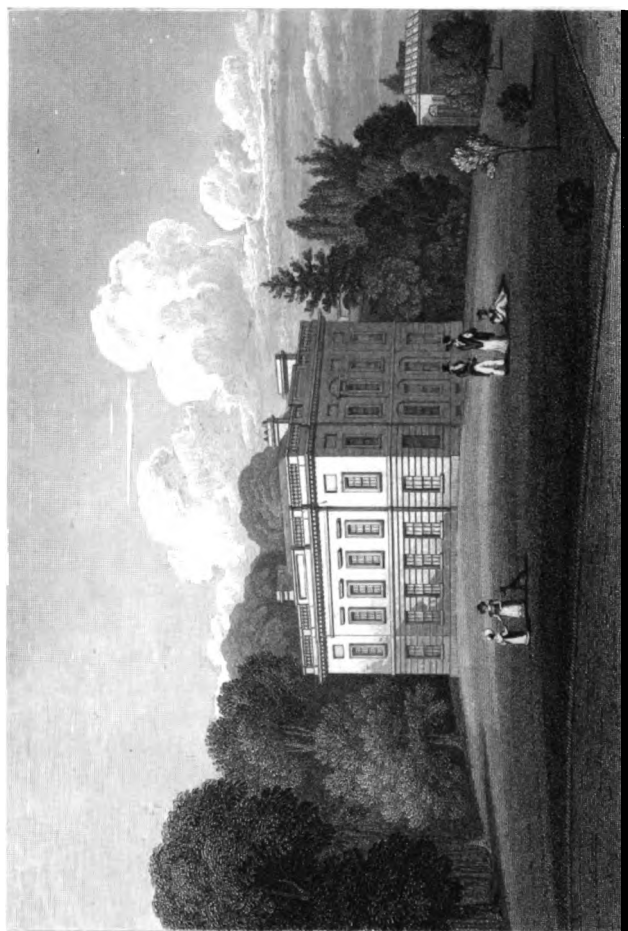
Heneage Finch, second son of the Earl of Nottingham, was the principal of those eminent counsel who pleaded in behalf of the seven

bishops, who were tried in 1688 for refusing to authorise the reading King James's declaration for abrogating the test and penal laws, and on that account were committed to the Tower. On which occasion Mr. Finch argued strenuously against their commitment, and the power of the King in dispensing with the laws mentioned in that declaration; and that the lords, the bishops, could not, in prudence, honor, or conscience, so far make themselves parties to it, as the solemn publication thereof, in the time of divine service, as they were commanded, must amount to.

In August, 1702, he was chosen to compliment Queen Anne on her coming to the city of Oxford, and by her majesty was created Baron of Guernsey, Co. Southampton, by letters patent, dated March 15, 1703. On the accession of King George the First, 1714, he was created Earl of Aylesford. He died July 22, 1719, and was buried at Aylesford in Kent.

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## Blaise Castle, Gloucestershire ;

THE SEAT OF

JOHN SCANDRETT HARFORD, ESQ.

**ST. BLAISE** Hill has always been considered as one of the most remarkable elevations in the county of Gloucester, for the unlimited extent and beauty of the prospect. It is situated in the parish of Henbury, at the distance of about four miles north-west from Bristol, and derives its name from a Chapel, which in former times occupied its summit, dedicated to Saint Blaise, a certain Bishop of Sebaste, in Cappadocia, who suffered martyrdom about the year of our Lord 289, under the Emperor Dioclesian, and, according to the Golden Legend of Master Caxton, "The ryght cruel prynce made him to be hanged on a gybet, and his body to be torne with combes of yron." In all the clothing counties this Saint is still held in some veneration as the patron of woolcombers.

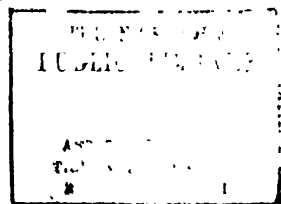
The foundations of the Chapel, which had long been a mere ruin, were dug up in the year 1707, and in a vault, ten yards long and six broad, were found many skeletons entire and firm. The Hill is round, and tradition affirms it to be the site of a Roman fortification. Bulwarks of great height and thickness were to be discerned on the north and west sides; and the discovery of some Roman coins and other antiquities seems to favour the assertion.

The situation is most judiciously chosen for the erection of a country seat; and by a junction of the former appropriation by the Romans as a "Castellum," and the subsequent dedication of the Chapel to St. Blaise, the modern mansion may be supposed to have derived its appellation. No appearance of a castle is however exhibited in its architecture, which is chaste and simple; a small circular Vestibule, having its entablature supported by four columns of the Ionic order, forms the principal feature in the front. The whole is built of stone, and is both commodious and elegant in its interior arrangements. There are many very fine paintings in the apartments by the first masters: Raffaelli, Michael Angelo, Corregio, Annibale Caracci, Guido, Nicholas and Gaspar Poussin, and by Salvator Rosa. The Pleasure Grounds display the greatest variety of rural magnificence: smooth Lawns, interspersed with Plantations of the most luxuriant foliage, and in several chosen spots are erected buildings for picturesque effect. Gardening has here been brought to such perfection, that it is really difficult to discover

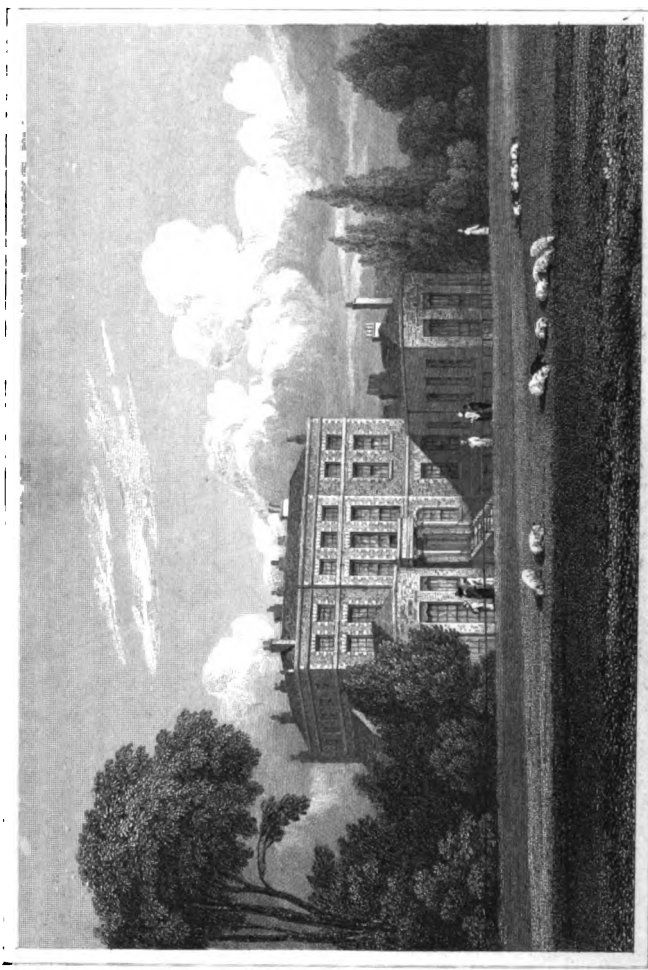
where art has been used, and where the beautiful scene is solely indebted to nature. The approach to the Mansion, which is conducted by a road winding amidst the recesses of a glen, diversified with rich wood and rocky projections, is one of the most remarkable features of the place.

At a short distance from the House within the grounds is a gentle ascent by winding paths, intersecting each other with shrubs and trees planted on either side; their foliage bends over, and appears to intercept the progress, but in reality only gives greater variety to the walk. About half way up this eminence is a Cavern, formed by crystalizations. Having passed this object, the walk becomes more intricate and is covered with moss. At length, emerging from the wood, a broad level surface with a Castle presents itself. This edifice is of modern construction, but being composed of stone, and environed with clusters of ivy, has the appearance of great antiquity. It is circular, with three turrets at equal distances, and is used as a pleasure-house. From the height upon which this Castle stands is a most extensive and beautiful prospect; crowds of objects display themselves to view; cultivated fields in corn and pasture, purple heaths, woods, valleys, and distant hills. Beneath the feet is a tremendous precipice, covered with coppice wood and forest trees, through which large masses of rock obtrude themselves. On the opposite side of the Hill the landscape preserves its continuity: here a rivalet is occasionally seen gliding through the deep glen, russet hills arise, then the fertile intervening country, varied by dark masses of distant woods, and bounded by the broad estuary of the Severn and the British Channel.

The Seat and highly ornamented Ground form a most pleasing object from various parts of the neighbouring country.







Engraved by J.C. Farrell.

Drawn by J.E. Meale.

THE NEW YORK  
MILLS

*Illustration of the New York Mills, showing the building and the surrounding landscape.*

# **Bushy Park, Middlesex;**

THE RESIDENCE OF

**HIS ROYAL HIGHNESS PRINCE WILLIAM  
HENRY,**

**DUKE OF CLARENCE, K. G.**

---

A ROYAL CHASE was first enclosed at Hampton in the year 1538, by act of parliament, for the convenience of king Henry VIII., that he might enjoy his favourite amusement of hunting without the fatigue of going far from home. After the king's death, upon petition of the inhabitants of the villages within the Chase, to the Lord Protector and council, the deer were removed, and the paling taken down; but the district, which is extensive, including several parishes on the Surrey side of the Thames, has ever since been considered as a Royal Chase, and the paramount authority over all game, within its limits, has been reserved by the crown.

In the year 1540, an act of parliament passed for creating the Manor of Hampton-Court, an Honour. The office of Chief Steward of the Honour and Manor of Hampton Court, and Feodary of the Honour, has been always held with that of Lieutenant and Keeper of the Chase; and they have at all times been granted to some of the first nobility.

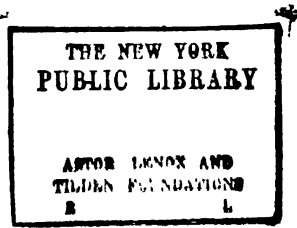
The office of Ranger of Bushy Park has generally been held by the same persons who have been chief Stewards of the Honour, &c. and with the custody of the Parks, has been held two other offices, called Paler of the Parks, and Mower of the Brakes, as well as that of House-keeper of Hampton Court Palace.

It is probable, that most, if not all the distinguished characters who have been Rangers, have made the Lodge in Bushy Park, at least their occasional residence. The present building appears to have been erected by Charles Montagu, Earl of Halifax, and Viscount Sunbury, pursuant to the terms of his patent, dated in 1708, which, after stating, that the old Lodge had gone to decay, and had not then been inhabited for twenty years, grants him the reversion of the Rangership and other offices after the deaths of the Duchess of Cleveland and the Duke of Northumberland, whose life-interest he had before purchased, and after that of Edward Progers, who had the custody of the Middle Park and Hare Warren. The Duchess of Cleveland died in 1709, and was succeeded by the Earl of Halifax; a peer no less distinguished by his love of letters, than his abilities in parliament. The offices were held under renewed grants by George, Earl of Halifax, his nephew, who died in 1739, and

was succeeded by his son, George Dunk, the last Earl of Halifax, who was first Lord of the Admiralty, and Secretary of State; he died in 1771.

The office of Ranger of Bushy Park, &c. &c. was then granted for life to Anne Lady North, afterwards Countess of Guildford. Frederick, second Earl of Guildford, more familiarly known as Lord North, resided at Bushy Lodge in the summer season, during the greater part of the time that he was Prime Minister. His Lady, who survived him a few years, died at Bushy Park, after a short illness, in January, 1797; when the united offices of Chief Steward of the Honour, Lieutenant and Keeper of the Chase, Ranger of the Parks, &c. &c. were given to His Royal Highness William Henry, Duke of Clarence, &c., who has made great improvements in the House. Formerly there were three Parks, the Upper, Middle, and Lower Parks; these have been since joined, and go by the general name of Bushy Park, containing in the whole about 1100 acres, well stocked with deer. It is pleasantly situated on the North Bank of the River Thames, between Hampton Court and Hampton Town; diversified with avenues and clumps, in which are some of the finest horse-chesnut trees in the kingdom; it is also adorned with pleasure houses, fish-ponds, and water-works. The cascade when first erected was reckoned a masterpiece of its kind. The Park is now much admired for its shady walks and other natural beauties; it is bounded on the North, by the Heath or Hampton Common. It was through a part of the Park which extends from Hampton Court to Hampton Wick, and called the Hare Warren, that Timothy Bennet, of Hampton Wick, tried the right of free passage; his memory is recorded by a portrait of him, engraved in mezzotint, æt. 75, 1752, thus inscribed. "This True Briton, unwilling to leave the world worse than he found it, by a vigorous application of the laws of his country in the cause of liberty, obtained a free passage through Bushy Park, which had many years been withheld from the people." An attempt to obstruct the road through this Park had been made once before, in Oliver Cromwell's time.

On the outside the Park wall, a little to the South of the gate leading to Teddington, in a lane, is a Tumulus, of considerable size.





# Kenmount, Dumfriesshire, N. B.

THE SEAT OF

CHARLES DOUGLAS,

MARQUESS OF QUEENSBERRY.

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**KENMOUNT** possesses a remarkably romantic situation, on the summit of a woody eminence, a considerable rivulet winding at its base, and surrounded on every side by a landscape, resembling that introduced in the grand and striking productions of that excellent painter Salvator Rosa. This beautiful spot is on what is termed the Scottish border in that division of the county, which, lying on the banks of the river Annan, is called Annandale, and stands on the right of the great road leading from Annan to Dumfries.

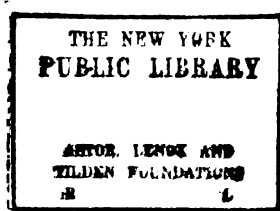
Kenmount was an ancient seat of the family of Douglas, of Kilhead; but since the accession to the Marquesate, it has been enlarged, and a superior style of elegance and accommodation imparted to the apartments: a degree of boldness and originality is also exhibited in the design of the exterior, executed under the direction of Robert Smirke, Esq., a gentleman whose talents have placed him in the foremost rank in his profession. The elevation is modern, entered by a portico of the Doric order; but when viewed in some points, it has the aspect and solidity of an ancient castle, towering above a most luxuriant wood of every different tint: it commands to the north a rich and open country, with a background of lofty hills; on the south, the broad bosom of the Solway Frith stretches itself to the coast of Cumberland on the opposite shore, forming a grand termination to the beautiful and romantic scene.

From the almost continual warfare which formerly subsisted between the two rival nations of North and South Britain, the borders of each were continually exposed to the incursions of the opposite foe; hence agriculture became neglected, as yielding too precarious a produce; flocks and herds then formed the chief source of their wealth, the means of their subsistence, and the chief object of their pursuit.

Different views are now entertained by the wealthy proprietors of the estates in this part of the kingdom; and no spot has more benefitted by the change of sentiment than the stewarty of Annandale, which now displays a rich and fertile aspect.

No family in the united kingdom can boast a higher descent than that of the noble Marquess, the possessor of Kenmount. The Douglasses have not only formed alliances with the first families of Europe, but matched no less than eleven times with the royal house of Scotland, and can count not only dukes of that kingdom, but of Turenne, Counts of Longueville, Marshals of France, &c. This noble house became conspicuous in Scotland about the year 770, and the progenitor having obtained a great victory for his sovereign was rewarded with the lands of Douglas, in the county of Lanark, whence originated the name. From the elder branch descended William de Douglas, created Lord de Douglas by Malcolm Canmore, in 1057; and from him sprung William Lord Douglas, who lost his life, A. D. 1415, at the battle of Agincourt: he was the ancestor of the Dukes of Queenberry, and of the present Marquess, who is lineally descended from Sir William Douglas, of Kilhead, created a Baronet in 1668, the second son of William, first Earl of Queensberry: his Lordship was married, in 1803, to Lady Caroline, daughter of the Duke of Buccleugh.

His Lordship has lately been appointed Lord Lieutenant of the County of Dumfries.







Engraved by John Fyfe.

# LAMETON HALL.

SCOTLAND.

Drawn by J. H. Neale

*Engraved by John Fyfe, from a drawing by J. H. Neale, Esq., of the original of which is in the possession of the Earl of Dalhousie.*

# Lambton Hall, Durham;

THE SEAT OF

JOHN GEORGE LAMBTON, ESQ. M. P.

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**T**HIS Demesne was the possession of the Lambtons before the Conquest ; and has continued in that family through an uninterrupted line of succession.

It is situated on the banks of the Wear, between Durham and Sunderland. Here the river, abandoning the level country through which it had flowed for some miles, romantically winds through the wooded banks, and undulating grounds, which form the scenery of Lambton Park. The Mansion is placed on a steep eminence, immediately overhanging the River, and is almost completely sheltered by the Woods which crown the valley on every side, except the Western, where the Banks recede, and the blue Hills of the Western Moors are seen bounding the horizon.

The Park contains about 1,200 acres, and is diversified by extensive Woods and Plantations. The Mansion was taken down by the late William Henry Lambton, Esq. M. P. for the City of Durham, and rebuilt on an extended scale, but is not yet entirely completed.

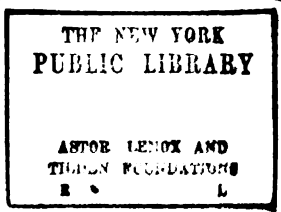
The present proprietor, John George Lambton, Esq., one of the Representatives in parliament for the County of Durham, has lately erected a Bridge of one arch over the Wear, in the valley beneath the House ; from whence it is visible, and forms a beautiful feature in the landscape.

The interior of the House is arranged with great elegance and attention to comfort, and ornamented by many valuable pictures. In the Library, amongst others, is an excellent Portrait of William Lambton, Esq., by Sir Joshua Reynolds ; a Head, by Titian ; a Priest, by Bassano ; and a Portrait of the late William Henry Lambton, Esq., by Angelica Kauffman.

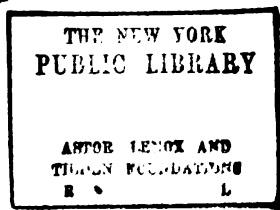
The Saloon contains Glover's celebrated View of Durham Cathedral ; two Landscapes, by Domenichino ; and several Pictures by Salvator Rosa, Raffaele, Both, and other eminent masters, both ancient and modern.

The approach to the Hall from the North, has lately been improved, by the erection of Lodges on the great North road ; from whence, for two miles, you proceed through a continued line of plantations. The Entrances from Durham and Sunderland, have also, within these few years, been completed, from designs by Ignatius Bonomi ; under whose directions other extensive improvements are now carrying on.











# Ardgowan, Renfrewshire :

THE SEAT OF

SIR MICHAEL SHAW STEWART, BART.

OF GREENOCK AND BLACKHALL.

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THE Mansion of Ardgowan was built by Sir John Shaw Stewart, uncle of the present proprietor, at the beginning of this century, from a design by Cairncross. It stands near an ancient tower, which formed part of the old House, and indeed is the only part of it now in existence. The present House is a handsome square building with wings, containing a Saloon thirty feet square, leading to the principal Staircase, which is spacious and handsomely ornamented : there are besides, on the First Floor, four Principal rooms, and three suites of Bed-rooms, each having two Dressing-rooms : the Second Floor contains a large Sitting-room, and a number of Bed-rooms ; the third is wholly laid out in Bed-rooms. The Billiard-room is on the Ground Floor, and opens upon the lawn. The whole forms a most commodious family residence.

Ardgowan is in the parish of Innerkip, and six miles south-west of Greenock : the situation of the House is truly magnificent. Elevated on a beautiful terrace overhanging the Firth of Clyde, it commands a most extensive marine prospect, enlivened by numerous vessels passing to and from Glasgow, and the other ports of the Clyde, adding to the finest natural objects, the activity of commerce and enterprising mercantile spirit, which must be a subject of exultation to every patriotic mind. There are many fine Views from the vicinity of Ardgowan, but much the finest is that represented in the copper-plate, where the magnificent broken outline of the mountains of Arran, is contrasted with the pastoral features of Bute and the Cumbrays, and all embraced in one grand prospect. The meaning of *Arran* is said to be *high ground*, which corresponds with the character of the whole island : the highest point is the mountain of Goatfell, three thousand three hundred feet above the level of the sea, and meaning in the Gaëlic language *the hill of wind*. Its fine peaked and Alpine character is viewed from Ardgowan to peculiar advantage, and at some times, when partially obscured by the mists or light clouds floating round its summit, these rugged and picturesque points seem to pierce the skies, and present a prospect of unrivalled grandeur.



The present family have been several centuries in possession of the estate of Ardgowan: their original ancestor was Sir John Stewart of Blackhall, a natural son of King Robert III., the great grandson of the celebrated hero King Robert Bruce. By matrimonial alliance they succeeded to the estates of Greenock, &c. in the possession of the ancient family of Shaw of Sauchie, represented by the present Baronet, and the name of Shaw is now borne in addition to that of Stewart. Sir Michael Shaw Stewart has done much by planting, &c. for the improvement and embellishment of his very extensive estates: he married Catherine, daughter of Sir William Maxwell, Bart. of Springkell, and has a numerous family. The eldest son bears the surname of Nicolson, in terms of the entail of the estate of Carnock in Stirlingshire, of which he is possessed. Sir Michael is the fifth Baronet of his family. In 1822, he was appointed Lord Lieutenant and High Sheriff of the County of Renfrew, on the resignation of Lord Blantyre.

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ASTOR, LENOX AND  
TILDEN FOUNDATIONS

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Engraved by T. H. G. H. G.

# TIXALL, ON THE RIVER.

THE TIXALL HOUSE, AND THE TIXALL FARM, IN THE PARISH OF ST. MARY, DISTRICT OF ST. MARY, COUNTY OF ST. MARY.

# Tixall House, Staffordshire;

THE SEAT OF

SIR THOMAS CLIFFORD, BART.

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THE Manor of Tixall was one of the many manors in the county of Stafford, bestowed by William the Conqueror on Robert de Toeni, or de Stadford. It afterwards came into the family of Wasteneys, from whom it was purchased by the famous Judge Littleton. His Granddaughter Joan Littleton brought it into the family of Aston, by her marriage with Sir John Aston of Haywood, Knight-banneret; and by the marriage of the Honorable Barbara Aston, daughter and coheir of James, fifth Lord Aston, with the Honourable Thomas Clifford, father of the present proprietor, it came into the family of Clifford.

The Mansion is situated nearly in the centre of the parish, and occupies a considerable extent of ground; but the only part fully exposed to view is the south front, which was added by the Hon. Thomas Clifford, to the quadrangle erected by James Lord Aston in 1750. It is built of Tixall stone, and is ornamented with a portico of the Doric order, the shaft of each of the columns formed of a single block 15 feet in length. The front is extended, by a screen on each side, also decorated with Doric columns and pilasters, to the length of 144 feet, each screen surmounted by a large pedestal and lion couchant. The Hall of Entrance is 24 feet square, to the left of which is the Library, which measures 28 by 24 feet, and contains about 4000 volumes. It also contains a large painting by the late Edward Bird, R. A. of the Landing of Louis XVIII. at Calais, in 1814; a most interesting picture, taken on the spot, and rendered more valuable from the number of Portraits it contains, viz. Louis XVIII. King of France, the Duchess of Angouleme, Sir John Beresford, Commander of the Royal Yacht, the Prince of Condé, the Duc de Bourbon, the French Nobles and Ladies of the Court, the Earl of Buckinghamshire, Lord Cawdor, Lord Sidmouth, Sir Thomas Clifford, Bart. &c. &c.

A Picture, to which this may be considered as a companion, of the Embarkation at Dover in the same year, had been previously painted by the same artist for his present Majesty, then Prince Regent, and which is now in the Royal Collection.

On the right of the Hall is the Dining Room, 36 feet long by 24 feet wide, and like the Hall and Library, 16 feet, 6 inches high. One of paintings with which this room is decorated, is of uncommon size: it contains eleven Portraits, as large as life, and represents Walter, the fourth Lord Aston, of Forfar, with the Lady Mary Howard, his wife, their children and attendants: it was painted by Richard Van Bleek. There is also by the same artist, a full length Portrait of Thomas, Duke of Norfolk, in his robes, and with the Earl Marshal's staff: a Portrait of Catherine Gage, second wife of the fourth Lord Aston; and over the doors are two Heads, one by Vandyck, the other by Cornelius Jansen. There are also in this room Catiline's Conspiracy by Salvator Rosa, and two large historical subjects, by Casali. They originally formed part of the collection of Mr. Beckford, at Fonthill. Over these three rooms, on the ground floor, are two excellent Bedchambers, and in the centre, a Drawing Room, which opens into a spacious Balcony over the Portico, commanding an enchanting prospect. In this room is a valuable Portrait of Cromwell, Earl of Essex, by Holbein, an Engraving of which is included in "The Illustrious Heads," by Edmund Lodge, Esq.; Sportsmen, by Murillo; Virgin and Child, by Solimene; Christ in the Garden, by Carlo Maratti, &c.

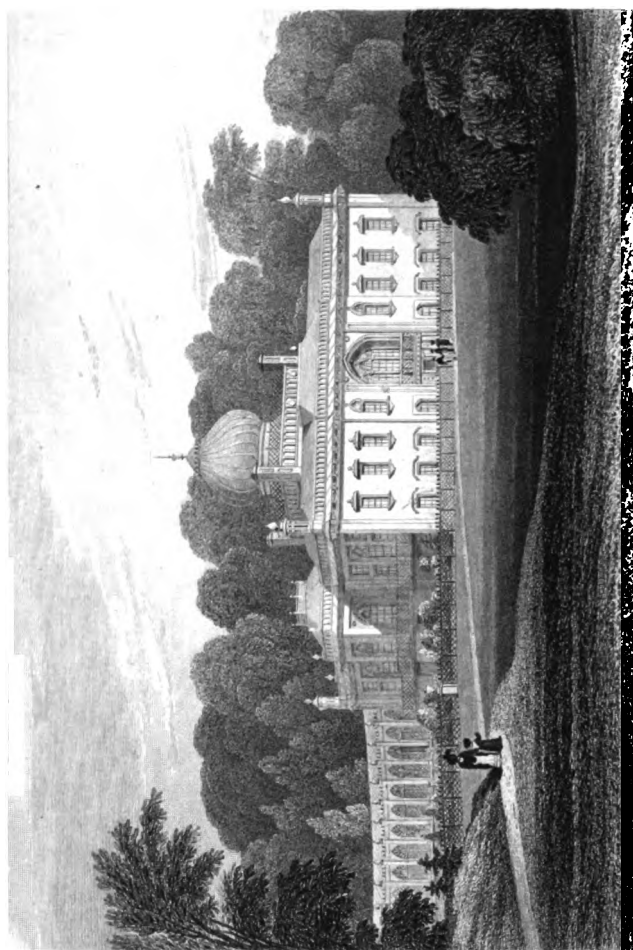
The Gate-House, which stands a few paces to the west of the Mansion, is the most elegant antique edifice of its kind in the kingdom. It consists of three stories, decorated with Doric, Ionic, and Corinthian columns, and is flanked by four octagon towers. Views of it are to be found in Plot's Staffordshire, Grose's Antiquities, and in the Beauties of England and Wales. It was built in 1580 by Sir Walter Aston, who was knighted by Queen Elizabeth, for his bravery at the siege of Leith.

Behind the Gate-House are the ruins of the ancient seat of the Astons, which was completed in 1555. The most remarkable remains are, a bow-window, richly decorated with Gothic ornaments, and an oriel, on the ceiling of which are very neatly carved in stone, the arms of Montfort, Freville, Byron, and Walsh, ancestors of the Astons.

*(These particulars are chiefly taken from an "Historical Description of Tixall;" drawn up by the present Proprietor, and his brother Arthur Clifford, Esquire, and printed at Paris in 1817.)*

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THE GREAT HALL

# THE GREAT HALL OF THE UNIVERSITY OF OXFORD

THE GREAT HALL

Printed and Sold by J. B. GALT, at the Sign of the Three Kings, in the Strand, near the Temple.

## Sezincot, Gloucestershire;

THE SEAT OF

SIR CHARLES COCKERELL, BART. M.P.

THIS elegant Mansion is seated about two miles and a half from the town of Morton, about seven from Camden, and nineteen miles north-east from the City of Gloucester. It has been entirely erected by the present owner of the estate, and in the style of the splendid palaces of the east. The Grounds are varied and beautiful, and the whole laid out with very great taste and judgment; a part is called the Thornery. These have been embellished with a variety of ornamental buildings erected in the most picturesque situations. The Wellington Pillar, the Temple, the Bridge, and Fountain, are subjects of the pencil of Thomas Daniell, Esq., R.A., an artist well known for his exquisite delineations of oriental scenery; his Paintings of the views at Sezincot were exhibited at Somerset House in the year 1819.

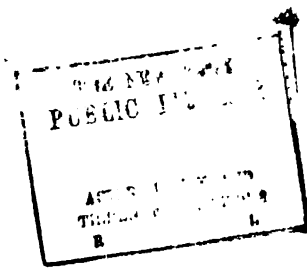
The Manor at the general survey was the property of Urso d'Abitot, the hereditary Sheriff of Worcestershire, who had a grant of Cheisne-cote, as it is called in Domesday Boke, from William the Conqueror. By Adeliza, his wife, he left Emmeline, an only daughter and heiress, married to Walter de Beauchamp, upon whom all the estates of his father-in-law were bestowed by Henry I. Sezincot continued long in the possession of that family; but in the time of Edward IV. we find it held by the Grevilles. Sir Edward Greville was Lord of the Manor in 1608. Sir William Juxon, Bart., of Little Compton, afterwards possessed it. He was the nephew and heir to the Archbishop of Canterbury, in the reign of Charles II., and was High Sheriff of this County in 1676. At the beginning of the last century it was held by Francis North, Lord Guildford, of whose descendant, George Augustus, third Earl of Guildford, the whole was purchased in 1795, by Colonel John Cockerell, brother of Sir Charles Cockerell, Bart., who had been Quartermaster-General in India under the late Marquess Cornwallis, Governor General.

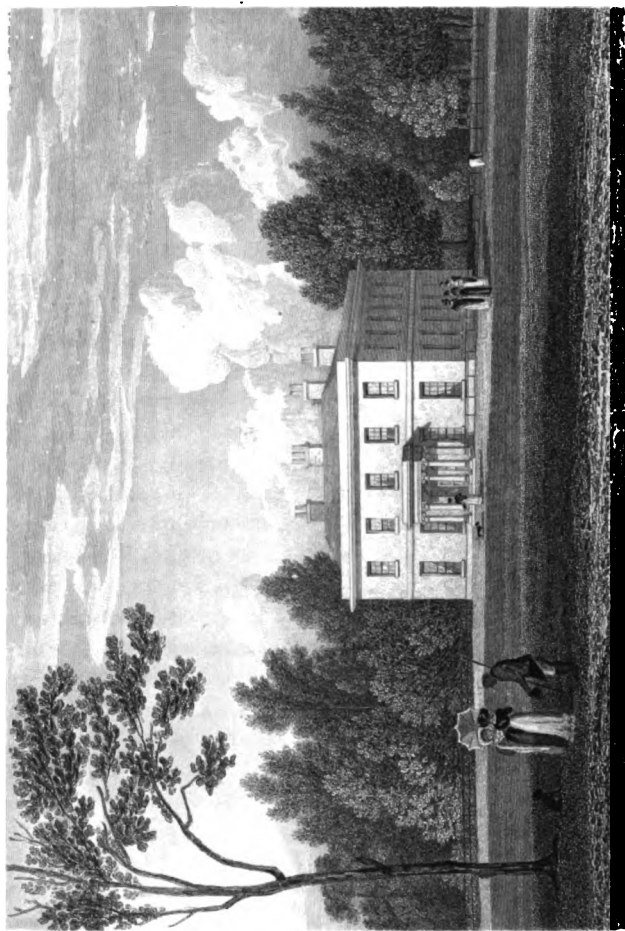
The present proprietor was created a Baronet, Sept. 5, 1809. He married in 1789, at Calcutta, Maria Tryphæna, daughter of Sir Charles William Blunt, Bart.: this lady died soon after her marriage. By his present Lady, the Honourable Harriet Cockerell, who is the second daughter of the late, and sister of the present Lord Northwick, Sir Charles has a son, Charles Rushout Cockerell, Esq., and two daughters.





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Painted by J. J. Neale

Engraved by T. Mathews

# FIFE OF FIFE HALL, LANCASHIRE

Printed and Published by J. W. G. Smith, at the Victoria Road, Westminster, London, W.

W. G. Smith, London

## Rufford Hall, Lancashire:

THE SEAT OF

SIR THOMAS DALRYMPLE HESKETH, BART.

RUFFORD Hall is five miles and a half north-east from the town of Ormskirk, and thirteen miles south from Preston. The Mansion was built by the present Baronet, and though not large, is so judiciously arranged, as to admit of every accommodation required, while its interior decorations display a refined taste. On the exterior it is plain, except the east front, which is ornamented with a portico, supported by four Ionic columns at the entrance. The Hall, or Vestibule of the Staircase, presents a good effect, with more than the usual comfort, and is also used as a Billiard-room. On the light balusters of the staircase is appropriately introduced the eagle displayed, which is the armorial ensign of this ancient family. The Drawing-room contains a choice selection of about twenty or thirty fine Pictures by the old masters. The Library is particularly elegant. Between the bookcases are short columns of scagliola marble, supporting delicately formed alabaster vases, and above the cases are the busts of Newton, Locke, Shakspeare, Homer, and Milton, with an equestrian figure of Marcus Aurelius. The Dining-room is a handsome apartment, adorned with scagliola columns and pilasters. All the principal rooms are upon the ground floor. The Park is well wooded, and appears to have undergone much improvement. There are several new Plantations; and on the Ormskirk side a new Lodge is now building. The Gardens are only separated from the Park by a Ha-ha! fence. The Estate is situated in Leyland Hundred, and in the Parish of Croston, about six miles from the sea, and the mouth of the river Ribble.

The family is of very great antiquity, and derives its name from Hesketh or Heskayth, a lordship near the mouth of the Douglas, a river which discharges itself into the Ribble, of which manor the family have remained in uninterrupted possession from the period of the origin of surnames to the present day. The Pedigree can be regularly deduced from Richard de Heskayth, who was living in 1170.

Sir Thomas Hesketh, Knight, was Lord of the Manors of Hesketh with Becconsall, Rufford, Holmes, Holmeswood, Howick, Martholme,

and Harwood. He was High Sheriff of the county of Lancaster in 1563, 5 Queen Eliz., and served at the siege of Leith, where he was dangerously wounded, and had his ensign struck out of his hands, which, notwithstanding his wounds, he recovered again, after the most gallant exertions. After his retirement to his estate, he was much distinguished for his hospitality and benevolence, and repaired, at a considerable expense, the houses of Martholme and Holmeswood, as well as the Chapel at Rufford, about half a mile from the house. In this Chapel was buried that eminent Antiquary, Roger Dodsworth, who died in August 1654. To his extensive industry we are indebted for the two volumes of *The Monasticon*, which though published under Dugdale's name, were both collected and written totally by him. One hundred and sixty-two volumes, in folio, of his Manuscripts, are preserved in the Bodleian Library at Oxford.

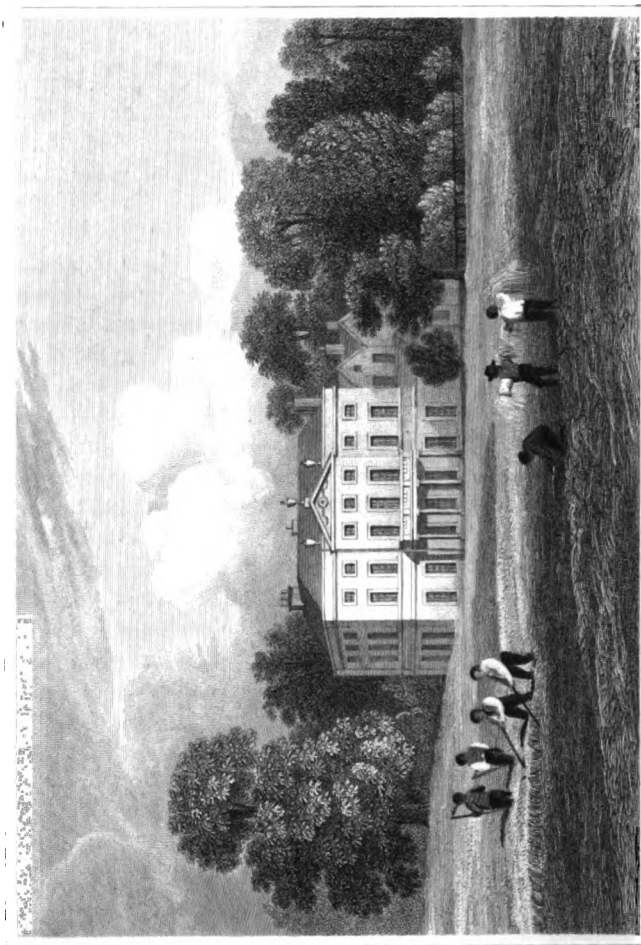
Sir Thomas Hesketh died at this seat in 1587. His eldest son, Robert Hesketh, Esq. married Mary, daughter and heiress of Sir George Stanley, Knight, by which marriage he became allied to the royal, and many noble families.

His descendant in a direct line, Thomas Hesketh, Esq. was created a Baronet, May 5, 1761, and died, March 4, 1778. His widow was the friend and correspondent of the Poet Cowper, to whom she was related. Her Ladyship was the eldest daughter of Ashley Cowper, Esq.; clerk of the Parliament; she died at Clifton, in 1807, and was buried in Bristol Cathedral, where is a Monument to her memory. Leaving no surviving issue, Sir Thomas Hesketh was succeeded, according to the limitation of the Patent, in the title by Sir Robert Juxton Hesketh, Bart., whose eldest son, Captain Thomas Hesketh, married Jacintha, the daughter of Hugh Dalrymple, Esq. Sir Robert Hesketh died Dec. 30, 1796, and was succeeded by his grandson, the present highly respected Baronet, the eldest son of Captain Hesketh of the Royal Navy, who distinguished himself in the American War, but died at Preston, Jan. 13, 1781, in his father's lifetime.

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Engraved by Slaney

# DENBY GRANGE, YORKSHIRE.

Drawn by P. Neede

*London: Published by W. H. P. at No. 1, Pall Mall East, and at No. 1, St. James's Place, London.*

# Denby Grange, Yorkshire;

THE SEAT OF

SIR JOHN LISTER KAYE, BART.

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**DENBY GRANGE** is seated in a rich and fertile valley, through which winds the river Colne, and bounded by high hills, richly cultivated. This seat stands in the parish of Kirkheaton, in the West Riding of Yorkshire, and at the distance of seven miles from Wakefield.

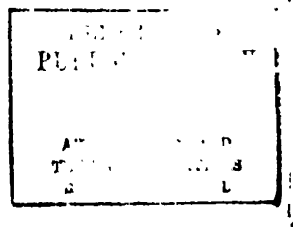
Sir John Kaye, of Woodsome, Yorkshire, Knight, was advanced to the dignity of a Baronet by King Charles I., February 4, 1641. He served that unfortunate monarch as Colonel of Horse, and suffered much both in person and estate during the civil wars, but happily survived the usurpation of Cromwell, and witnessed the restoration of King Charles II. to the throne of his ancestors.

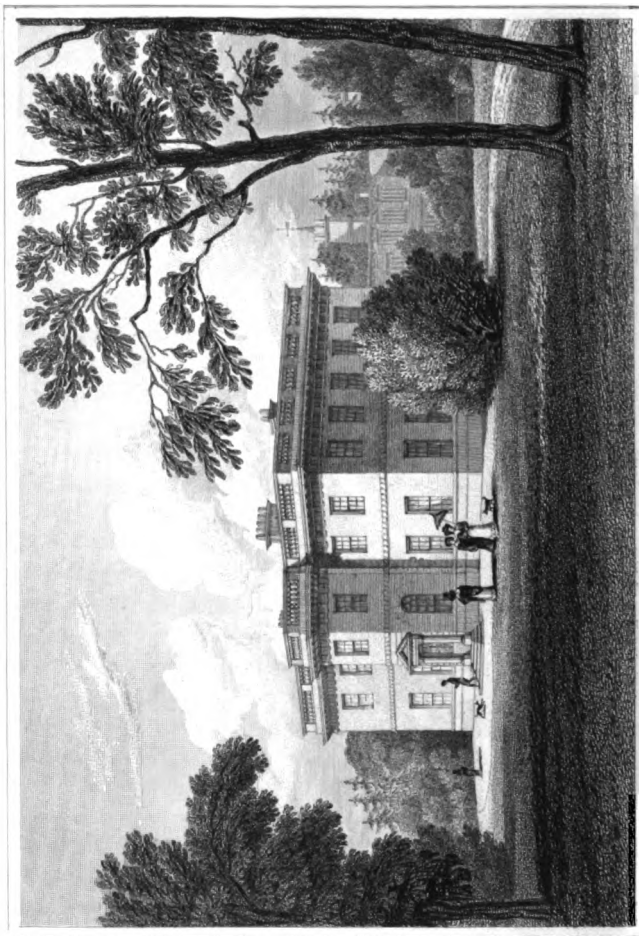
The second son of the second Baronet was George Kaye, Esq., of Denby Grange; he married Dorothy, daughter of Robert Saville, of Bryan Royd, in this county, and dying in the year 1707, his son succeeded to the property of his two uncles, Christopher Lister, Esq., and Sir Arthur Kaye, Bart.; he assumed the name of Lister, in addition to his own, and became the fourth baronet of this family; and upon the death of the late Sir Richard Kaye, LL. D., Dean of Lincoln, who was the sixth baronet, without issue, the title became extinct, but was renewed, December 28, 1812, in the person of the present proprietor of Denby Grange, sole heir to the estates of the families of Lister and Kaye, by will.



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Drawn by J. P. Neale

**FARNLEY HALL.**  
YORKSHIRE

Engraved by J. C. Verrall

*Printed and Published by J. C. Verrall, at the "Farnley Hall," York.*

# Farnley Hall, Yorkshire ;

THE SEAT OF

WALTER FAWKES, ESQ.

THIS elegant Mansion is situated about a mile north-east from the town of Otley. It stands on a lofty brow, commanding a noble view of the vale of Wharfe, and the windings of the river, with the wooded ridge of Cheven in front. The township of Farnley has been distinguished, from the earliest periods on record, by the residence of its lords, who bore the name of De Farneley. Falcasius de Farneley, temp. Hen. III., had a son, who adopting the patronymic, filius Falcasii, or in his own dialect, Fawkes, *i. e.* son of Fawkes, transmitted that appellation to his posterity. "John Fawkes of Farnley," a lineal descendant of the above Falcasius, was steward of the Forest of Knaresborough, in the 10th of Henry VII., as appears from a pedigree preserved in the College of Arms. The property of Farnley remained in the possession of the Fawkes family until 1786, when Francis Fawkes, Esq., who died on the 17th of July in that year, having no issue male, left the bulk of his estate to Walter Ramsden Beaumont Hawksworth, Esq., of Hawksworth, in the same county, upon the condition of his assuming the surname and arms of Fawkes, which he accordingly did.

The modern Mansion was erected by the Gentleman to whom the estate had been bequeathed, before mentioned : the architect employed was John Carr, Esq., of York. It was built in front of the old house also shewn in our View, to which it is attached, and which, as appears from an inscription over a door connecting the two edifices, was erected in the reign of Elizabeth. The apartments are spacious, the Dining-room was pictorially decorated by the celebrated Le Brun; the Drawing-room and Library contain some valuable pictures, of which the following are the principal.

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| 1. A whole length of the Duchess of<br>Arenberg— <i>Vandyke.</i> | 8. Cattle— <i>Adrian Vandervelde.</i>                        |
| 2. A Magdalen— <i>Guido.</i>                                     | 9. Susannah and the Elders— <i>Guercino.</i>                 |
| 3. A Madonna— <i>Carlo Dolce.</i>                                | 10. A Landscape— <i>Both.</i>                                |
| 4. Portrait of Lord Cottington— <i>Cornelius<br/>Jansen.</i>     | 11. A Gale of Wind— <i>Backhuysen.</i>                       |
| 5. A Flower Piece— <i>Rachel Ruiseh.</i>                         | 12. Portrait of Remus, a celebrated<br>racer— <i>Stubbs.</i> |
| 6. Poultry— <i>Hondekoeter.</i>                                  | 13. A small Landscape— <i>Cuyp.</i>                          |
| 7. Dead Game— <i>Wierinx.</i>                                    | 14. Portrait of Lady Hamilton— <i>Romney.</i>                |

Some of Mr. Turner's paintings are also at Farnley Hall; his *View of Dôrt*, his *Gale of Wind*, called the *Red-cap*; two *Sea-pieces*, one a *Calm*, the other a *Fresh Gale*; and a large *View of the Chateau de Chillon*, on the *Lake of Geneva*.

The Breakfast-room is fitted up with old oak chests, &c. and in a magnificent cabinet are preserved many curious memorials of the troubles in the seventeenth century. Among these are several official documents, one of them a specimen of the instruments, called by the court party *Benevolences*, to which the ill-advised Charles I. resorted, for the purpose of obtaining money by forced loans without the consent of parliament; it is addressed to Thomas Fawkes, Esq., of Farnley Hall, A. D. 1626. The others are military commissions, bearing the signatures of Cromwell and Fairfax. There is also the hat and sword of Cromwell; the swords, which belonged to Generals Lambert and Fairfax; and the old chair, and orderly drum, of the latter.

A handsome bay window in the old house, looking into the Flower Garden, was removed here from Lindley Hall in the same county, (an ancient seat of the Palmes family) by the present proprietor of Farnley, in 1814, together with a curious Gateway, from Menston Hall, formerly the seat of Colonel Charles Fairfax, and a Porch, bearing the date 1624, from Newhall, in the parish of Otley. The Gateway now forms the entrance into the Flower Garden, and through the Porch is the passage from the Garden into the Mansion itself. Adjacent to the House are some enormous Scotch firs, which impart a characteristic feature to the general aspect of this delightful seat. The Park abounds in romantic scenery of wood and rock, and is well stocked with red and fallow deer.

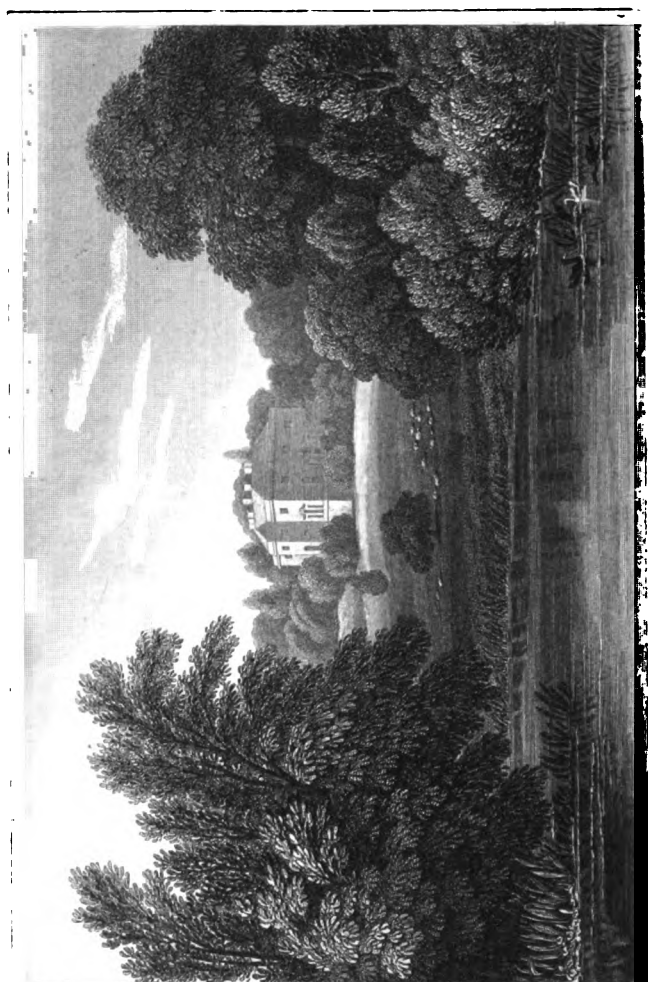
"About half a mile above," says Dr. Whitaker, "(an unusual distance from the manor-house) is the diminutive and antique Chapel, of which only the choir remains. At the west end is the original arch of the choir, with billet mouldings of the twelfth century. After the first nave was demolished, the choir underwent an enlargement eastward; but even this has single and narrow windows, not older than the time of Henry III. It is seldom that we see such appearances of high antiquity, at least in the north of England, attached to such humble foundations. It is, in the strict and canonical sense of the word, a chapel of ease to Otley, for here is no font, and there are no interments."—*Leidie and Elmete*, p. 192.

Mr. Fawkes was elected one of the representatives in parliament for the county of York in 1696. He is well known as a patron of British art, and has most liberally gratified the public by the exhibition of his matchless collection of drawings in water colours, for two successive seasons, at his town residence in Grosvenor Place.

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LOWE & CO.

NEW YORK: 1850.

# NUNEHAM COURTNEY. EXETER.

*Printed by J. S. P. at the 'Exeter' Press, in the Strand, London.*

# Nuneham Courtenay, Oxfordshire;

THE SEAT OF

FIELD MARSHALL WILLIAM HARCOURT,

EARL HARCOURT.

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STANTON HARCOURT, an ancient seat in this county, has been in the possession of the noble family of Harcourt for upwards of 600 years, but has been suffered to decay, having been deserted for the superior beauties of Nuneham Courtenay, which for variety of scenery, aided by its proximity to the Isis, and extent of demesne, may vie with any in the kingdom. Nuneham at the Conquest belonged to Richard de Courcy, and afterwards to the family of Redvers. Mary, youngest daughter of William de Redvers, Earl of Devon, married Robert de Courtenay, Baron of Okehampton in 1214. It is probable that by this marriage the Manor of Nuneham passed into the family of Courtenay, and thence assumed the adjunct of Nuneham Courtenay. The Pollard, of Devonshire, next succeeded to the possession of it; from them it went to Audley, of the Court of Wards, called the rich Audley. From him it passed to Robert Wright, Bishop of Litchfield, whose son, Calvert Wright, sold it to John Robinson, merchant of London, in the time of Oliver Cromwell, who was knighted in 1660 by King Charles II. From the Robinsons it descended to David, Earl of Wemyss, who married Mary, daughter and co-heiress of Sir John Robinson, Bart., of whom it was purchased in the year 1710, by Simon, first Lord Harcourt, Lord High Chancellor of England.

The annexed View is taken from a small bridge over a branch of the river south-west of the house. Near to the bridge, and on the banks of the river, is a very rural cottage, which is much frequented by the Oxonians during the summer months.

The Mansion, consisting of a handsome centre, and two projecting wings, connected by corridors, with galleries over them, all of stone, was erected by the first Earl Harcourt, after a design by Ledbeater, but was subsequently enlarged by the addition of a court of offices, and otherwise altered, under the direction of Brown, who superintended the disposition of the grounds and plantations. Its interior arrangement comprehends convenience, elegance, and magnificence. The Hall is supported by Doric columns, and is adorned by the following statues, casts from the antique: Mercury, Venus, Apollo, and Flora. The principal apartments are of grand proportions, and embellished in a very superior and splendid manner. A considerable and very fine collection of pictures enhance its decoration.

The Park is a noble demesne, containing 1200 acres, six miles and a half in circumference, finely varied with wood and forest scenery. Thick



woods form the general boundary, and when they offer an opening, prospects appear, which have the contrasted charms of distance, grandeur, and beauty. On the north it is bounded by the village of Nuneham, erected by the Earl of Harcourt, each house having a small neat garden and front court, displaying in certain points of view a mixture of trees and buildings, which the eye cannot regard with indifference as a rural picture.

Old Carfax, which stands on a bold prominence by the side of the river Isis, at the extent of the Park, is thus inscribed: "This building, called Carfax, erected for a Conduit at Oxford, by Otho Nicholson, in the year of our Lord 1590, and taken down in the year 1787, to enlarge the High Street, was presented by the University to George Simon, Earl Harcourt, who caused it to be placed here." Near this building is a very rural Cottage, erected by Earl Harcourt for the accommodation of the numerous parties of pleasure that visit Nuneham by water.

The Gardens contain about 38 acres; these may be considered the pride of Nuneham; their command of scenery is very comprehensive, and the inlets of the Park give an artificial extent to their beauties. The Flower Garden is unrivalled, it has no visible connexion with the general range of pleasure grounds, and is entered by a Doric gateway, inscribed, "Si l'Auteur de la nature est grand dans les grandes choses, il est tres grand dans les petites."—*Rousseau*. The whole is entirely secluded by a thick belt of choice trees and flowery shrubs, and an exterior boundary of wide spreading elms.

### A List of the Pictures at Nuneham Courtenay.

#### THE SALOON,

30 feet by 16, and 18 and a half high, hung with green damask; in it are the following Pictures:

Susannah and the Elders—*Annibal Caracci*.  
Two Beggar Boys—*Murillo*.  
William, fifth Lord Paget—*Sir Peter Lely*.  
The Lady Anne Finch, Wife to Sir William Waller, she was the daughter of Thomas, first Earl of Winchelsea—*Vandyck*.  
George Simon, Viscount Nuneham, æt. 17—*Sir Joshua Reynolds*.  
Philip, Duc de Vendome—*Pierre Mignard*.  
A portrait of one of the Harcourt family—*Mirrevelt*.  
Nathaniel Lord Crewe, when young, (afterwards Bishop of Durham)—*Sir Peter Lely*.

Elizabeth Vernon, Wife to Henry, Earl of Southampton—*Cornelius Jansen*.  
Agostini Barbaugi, Doge of Venice, elected in 1486—*Gentili Bellini*.  
Evening, a Nymph with Cupide—*Valerio Castelli*.  
Aubrey Vere, the last Earl of Oxford of the House of Vere—*Walker*.  
Baron Rhynwick—*Mirrevelt*.  
Henrietta Maria, Queen of Charles I.—*Vandyck*.  
The Nativity—*Pietro da Pietri*.  
Lady Mary Tufton, daughter of John, second Earl of Thanet, and first wife of Sir William Walter, Bart. of Sarsden, Oxfordshire—*Sir Peter Lely*.  
Lord Harcourt, father of the present and late Earls—*Sir Joshua Reynolds*.

#### THE ANTE-ROOM,

24 feet by 15, and 18 and a half high.

A Portrait of Louis the XIV.—*Mignard*.  
A Landscape, and Morning and Evening—*Rathbone*.  
Two Landscapes, with Figures—*Paul Brill*.

A Landscape, with Figures—*Swanevelt*.  
A Landscape—*Karel du Jardin*.  
Views of the Parish Church, and of the ancient Kitchen at Stanton Harcourt—*Rathbone*.

A Landscape—*G. Poussin*.  
 A Herdsman with Cattle—*Karel du Jardin*.  
 Views of the Domestic Chapel and of the  
 Porter's Lodge at Stanton Harcourt—  
*Rathbone*.  
 King William hunting—*Wotton*.  
 Christ driving the Money Changers from  
 the Temple—*Bassano*.  
 Holy Family—*Albano*.  
 Landscape—*Morland*.  
 A Rained Bridge—*Crabbe's*.

A small highly finished Head of Sir Wil-  
 liam Walker, the Parliamentary Ge-  
 neral, at the back is a copy of his admi-  
 rable letter to Sir Ralph Hopton, writ-  
 ten before the battle of Lansdowne—  
*Walker*.  
 A small Landscape—*Morland*.  
 Hon. Simon Harcourt, only son of the  
 first Viscount—*Kneller*.  
 Elizabeth his wife, daughter of John Eve-  
 lyn, Esq. of Wooton, in Surrey—*Dahl*.

#### THE CORRIDOR LEADING TO THE LIBRARY.

Vandermyrn, Painter to the Prince of  
 Orange, who died in 1741, a singular  
 half-length portrait; upon the stretch-  
 ing frame is the following inscription :  
 "The face was done by her Royal  
 Highness Anne, Princess of Orange,  
 soon after her marriage, while the  
 painter was attending at St. James's to  
 take the pictures of the said Prince  
 and Princess on that happy occasion;  
 all but the face was done by himself.  
 The Princess was a good painter, and  
 did it in great grace and condescension."  
 Lambert, the Parliamentary General—  
*Walker*.  
 Richard Weston, Earl of Portland, (in the

reign of Chas. I.) a copy from *Vandyck*.  
 Duke of Schomberg—*Sir G. Kneller*.  
 Philip, Earl of Pembroke and Montgo-  
 mery—*Stowe*.  
 A Head of one of the Harcourt family.  
 Harley, Earl of Oxford—after *Kneller*.  
 Anne of Denmark, Queen of James I.  
 A Lady—*C. Janssen*.  
 A Gentleman—the same.  
 Maurice, Prince of Orange—*Mirevelt*.  
 Two Sketches of a Boar and Stag, attack-  
 ed by Dogs.  
 Boy, with a Vase and Flowers, an Asp  
 hanging to his Fingers—*Murillo*.  
 Kent, the Landscape Gardener—*Himself*.

#### THE LIBRARY,

32 feet by 19, and 14 feet 4 inches high.

Rowe—*Kneller*.  
 W. Mason—*Doughty*.  
 Prior—*Dahl*.  
 Gray—*Vandergucht*.  
 Alexander Pope—*Sir Godfrey Kneller*.—  
 At the back is a copy of an original let-  
 ter from Pope to the first Lord Har-  
 court, dated August 2, 1723, in which  
 he says, "It is a satisfaction to me  
 that I shall not be any way disappointed  
 of the honour you intend me of filling  
 a place in your library with my picture.  
 Shakespeare, a copy of the original, for-  
 merly in the possession of the Duke of  
 Chandos, by *Vandergucht*, in crayons.

Portraits of Sir Richard Steele, Gay,  
 Whitehead, Evelyn, Lord Bacon,  
 Spencer, and Dryden—*Kneller*.  
 John Phillips—*Riley*.  
 Milton, when 21 years of age—*Vander-  
 gucht*.  
 Cowley, ditto. Chas. Lord Halifax, ditto.  
 Horace Walpole—*Gogain*.  
 Congreve—*Vandergucht*.  
 Addison—*Vandergucht*.  
 Dean Swift, from the original, in the pos-  
 session of the Earl of Lanesborough.  
 Otway—*Riley*.  
 Francis Beaumont.  
 Ben Jonson.

#### THE EATING-ROOM,

33 feet by 24, and 18 feet and a half high. The Chimney-piece was designed by  
*Stuart*.

The Earl of Harcourt, with his Countess,  
 in the Coronation robes, and the Hon.  
 William Harcourt in the uniform of  
 Aid-de-camp to the King—*Sir Joshua  
 Reynolds*.  
 A Landscape and Waterfall—*Ruydaal*,  
 the figures by *Heusermann*.  
 Dogs and Dead Game—*Snyders*.  
 A View of Part of Naples and its Bay—  
*Gasparo Oecchiali*.  
 A View of Part of Rome and the Tiber,

by *Oecchiali*. The pictures of this mas-  
 ter are very rare.  
 Two Portraits—*Velasquez*.  
 The Meeting of Ulysses and Nausicaa ;  
 a present from the late Duc de Har-  
 court to the late Earl—*Salvator Rosa*.  
 Ruins at Rome, &c. with Figures, antique  
 Statues, Vases, &c.; painted for the  
 late Earl—*Paolo Panini*.  
 A Hare, and other Dead Game; from the  
 collection of Mr. Bagnol—*Fyftt*.

The Amphitheatre at Rome, and the Temple of Vesta at Tivoli; both of them by *Oechliani*.

A Boy building a House with Cards, by *Chardin*, from the collection of Mr. Fauquier; it has been engraved.

Landscape and Decayed Cottage—*Decker*.  
Ruins at Rome, &c.—*Panini*.

Landscape and Cattle—*Rees de Tivoli*.  
This picture differs much from his usual style.

Landscape—*Swanvelt*.

Two Fruit-pieces—*M. A. Campidoglio*.

Landscape—*Claude Lorraine*.

Another—*Ruydaal*.

#### THE OCTAGON DRAWING-ROOM.

Hang with scarlet cloth, 30 feet by 24, and 18 and a half high.

The Holy Family—*Barocci*. This picture formed part of the Pomfret Collection.

A Madonna and Child—*Guido*.

A Nativity—*Bronzino*.

St. John preaching in the Wilderness—*Albano*.

Mars, Venus, and Cupid—*N. Poussin*.

Ruins, with Figures—*F. Lauri*.

A Landscape, with Figures and Cattle—*Berchem*.

A very fine ditto—*Taverner*.

The Trinity, on a gold ground—*Andrea del Sarto*.

Christ crowned with Thorns—*A. Veronese*.

Spring, with four Cupids—*F. Lauri*.

St. Cecilia lying dead, and two Boy

Angels—*Damenicheno*.

Moses sweetening the Waters of Meriba—*Poussin*.

Picture of Ruins—*F. Lauri*.

A View on the Rhine—*Voderman*.

Evening, with a Shepherd and Sheep—*Bamboccio*.

Two Views on the Rhine—*Old Griffier*.

A Holy Family—*Rothensamer*.

Sophonisba Anguaciolo, a small Head by herself.

#### THE GREAT DRAWING-ROOM.

49 feet by 24, and 18 and a half feet high.

The ceiling was designed by *Stuart*, the chimney-piece by *Paul Sandby*.

Two large and fine Landscapes, by *Van Artois*; the Figures by *Teniers*.

Maria, Countess Dowager of Waldegrave, and Duchess of Gloucester—*Sir Joshua Reynolds*.

A Moonlight Landscape—*Rubens*.

A Landscape, with Figures—*Both*.

A fine picture of St. Margaret—*Titian*.

A very fine Landscape—*N. Poussin*.

A Landscape, with Ruins—*Patel*.

A Landscape, by *Gaspar Poussin*, the Figures by *Nicola*.

A Landscape, with large Figures—*F. Bolognese*.

A Moonlight—*Vanderveer*.

A Landscape, with Figures and Cattle—*Rubens*, or *Van Uden*.

A Landscape, with Figures and Cattle—*Cuyp*.

Two other Landscapes, by *Van Artois*; the Figures in one, by *Teniers*.

The Holy Family—*Le Sueur*.

The Embarkation of Charles II. at Scheveling in 1669, with English and Dutch Yachts—*Vandervelde*.

Louis XIV. on Horseback, attended by several of his Courtiers, the Prince de Condé on a dark grey horse, Vicomte de Turenne on a dun horse, between him and the King—*Vandermulen*.

#### THE CORRIDOR.

Anne, eldest daughter of the first Lord Harcourt, wife of John Barlow, Esq.—*Kueller*.

William de Harcourt, Knt. son of Robert and Isabel, daughter and heir of Richard de Camvil, who brought the Manor of Stanton into the Harcourt family.

Ruins of Bodiam Castle, in Sussex.

Maud, daughter of John Lord Grey, of Rotherfield, by his second wife.

Queen of Henry III.

A Landscape—*Gilpin*.

View from the Seat in the Pleasure Ground at Nuneham—*Repton*.

Sir Robert Harcourt, son of Thomas and Joan, daughter of Sir Robert Francis.

Rousseau's Monument in the Garden of Ermenonville.

Mrs. Wytham.

A very ancient Portrait of King Henry VI.

Rectory of Nuneham—*Miss Fanshawe*.

Margaret, daughter of Sir John Byron, and widow of Sir William Atherston, wife to Sir Robert Harcourt, Knight of the Garter, from her monument in Stanton Harcourt Church.

Drawing of the House in which Rousseau lived, at Mettern Travers.

Robert Harcourt, Knight of the Bath, 1495, and Baronet, 1497, son of Sir John, and Anne, daughter of Sir John Norris; he was Standard-bearer to

King Henry VII. at the battle of Bosworth.  
 A Landscape—*Gilpin*.  
 La Belle Agnes, in chalk.  
 Miss Pope and Miss De Camp, in the characters of Mrs. Racket and Lady Selina Vapour—*Buck*.  
 Frederick, second son of Sir Simon Harcourt.  
 Ruins of the Great Hall in the Archiepiscopal Palace at Mayfield, in Sussex.  
 A Monument of the Earl of Harcourt.  
 Two Drawings of the old House at Wytham.  
 A Portrait of Frederick, King of Prussia.  
 Christ and St. John playing with a Lamb—*School of Rubens*.  
 Portrait of Mrs. Paunceford.  
 Head, in chalk, of Sir Joshua Reynolds, when a youth—by himself.

A Model of Lady Charlotte Campbell, by the *Hon. Mrs. Damer*.  
 The Remains of the Castle of St. Sauveur, in Normandy, drawn on the spot by the late *Duke de Harcourt*.  
 Mary, daughter of Richard Spencer, Esq. wife of William Jennings, Esq. of Long Wittenham, Berks—*Kneller*.  
 A beautiful Architectural Drawing of an ancient Chimney-piece in Windsor Castle.  
 Model of Lord Nelson, by the *Hon. Mrs. Damer*.  
 Remains of the ancient Palace of Woodstock, by *Lady Eliza Spencer*.  
 Michael, son of Sir Walter Harcourt.  
 Portrait of a favourite Dog.  
 Addison, in crayons.  
 Elizabeth, eldest daughter of the *Hon. Simon Harcourt*—*Seeman*.

#### THE KING'S BED-CHAMBER,

32 feet 4 by 20 feet 6, and 14 feet 4 high.

George III. and Queen Charlotte, by *Hanneman* after *Gainsborough*, presents from their Majesties.  
 Simon, Lord Harcourt, Lord Chancellor—*Sir Godfrey Kneller*.  
 Simon Earl Harcourt, in his royal robes, as Lord Lieutenant of Ireland; the head by *Hunter*, of Dublin, the figure by *Doughty*.  
 Robert, eldest son of Sir Walter Harcourt.  
 Simon, only son of Simon, first Viscount Harcourt—*Le Bel*.  
 Rebecca, daughter and heiress of Charles Samborne de Bass, wife to Simon Earl Harcourt—*Knpton*.

Francis, daughter of Geoffrey Vere, 4th son of John Earl of Oxford, wife to Robert Harcourt.  
 Mary, present Countess of Harcourt, eldest daughter of William Danby, Esq. of Swinton, in Yorkshire—*Opie*.  
 Anne, daughter of William, fourth Lord Paget, wife to Sir Simon Harcourt, married to Sir William Waller—*Mrs. Beale*.  
 The Right Hon. Sir Simon Harcourt—*Mirrelet*.  
 Sir Philip Harcourt, eldest son of Sir Simon—*Gogain*.  
 Anne, his wife, daughter of Sir William Waller—the same.

#### THE FIRST, OR QUEEN'S DRESSING-ROOM.

King James I.—*Marc Garrard*.  
 A Portrait of Sir Francis Walsingham.  
 George Bussy Villiers, fourth Earl of Jersey—*Brompton*.  
 Mary Queen of Scots.  
 William Henry, Duke of Gloucester, in his Garter Robes—*Opie*.  
 Mrs. Siddons, in the character of Isabella—*Hamilton*.  
 Two Sea Storms, by *Scott*.  
 Noah and his Family—*Imperiati*.  
 A Woman on Horseback, with several Figures and Animals—*Watteau*.  
 Flemish Peasants playing at nine-pins—*School of Teniers*.

Small Head of Madame de Maintenon—*Mignard*.  
 A Farm Yard—*Murillo*.  
 Drawing of the Children in the Wood—*Miss Fanshawe*.  
 A Nymph and Satyr—*Jordaens*.  
 A Silver Censer, a Medal, and a Pearl Necklace—*Roestcraten*.  
 The Head of Martin Luther, in chalk—*Albert Durer*.  
 A Drawing of a Pedlar Girl, by the late Queen.  
 Sir Philip Sydney, when a youth, painted on silver.

#### SECOND, OR KING'S DRESSING-ROOM.

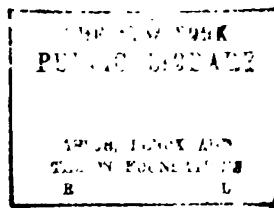
A Turkish Army on its march in Egypt—*Wyck*.  
 Lionel Cranfield Sackville, first Duke of Dorset—*Reynolds*.  
 Mary Le Pel—*La Tour*.  
 The Court of Wards and Liveries, temp. Eliz. supposed to be the original.

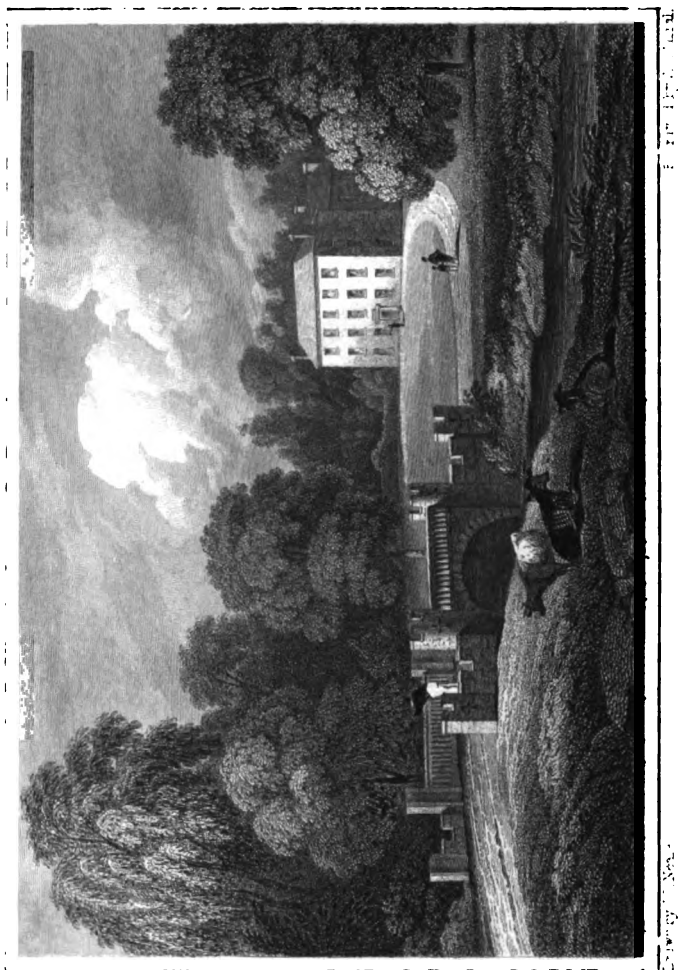
Lady Spencer and Lady Palmerston, in crayons—*Gardner*.  
 Bacchus and Ariadne, after *Guido*, by his scholar, *Simon da Pesaro*.  
 Duchess of Fontange—*Mignard*.  
 Mrs. Henrietta Hay, daughter of William Hay, of Glynburn, Sussex.

The Cascade of Terni—*Orizonti*.  
 Lady Moyer, in the character of St. Catharine—*Mrs. Beale*.  
 Mr. Edward Hamilton—*Hunter*.  
 Sarah, Duchess of Marlborough, copy from Kneller, presented by the Duchess to the first Lord Harcourt—*Bambocceio*.  
 A Battle-piece—*Wyck*.  
 Architecture, with figures—*Viviani*.  
 Sir Samuel Moyer—*Riley*.  
 John, first Earl Spencer, after *Gainsborough*.  
 Henrietta Jane Speed, wife to the Count Viry—*Falconet*.

The late Earl of Jersey.  
 Elizabeth, daughter of Simon Earl Harcourt, wife of Sir William Lee, Bart. of Hartwell, Bucks—*Miss Read*.  
 The Countess of Temple.  
 Mr. Jolliffe—*Lely*.  
 Richard Grenville, afterwards Earl Temple—*Reynolds*.  
 Montaigne—*Jannet*.  
 Giles, third Lord Chandos.  
 Mrs. Pritchard, the celebrated Actress, in Hermione, in the Winter's Tale—*Pine*.  
 Erasmus—*Latteret*.  
 Mr. Wytham—*C. Jansens*.

The Church at Nuneham Courtenay, is a classical building of the Ionic order, erected in the year 1764, at the expense of Simon, Earl Harcourt, who gave the original design, which afterwards received a small alteration from Athenian Stuart. The Altar-piece is the parable of the Good Samaritan, by *Mason*: a piece of tapestry at the west end represents the Chiefs of the Twelve Tribes of Israel at the Passover.





## Dalguise, Perthshire;

THE SEAT OF

JOHN STEUART, ESQ.

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**D**ALGUISE is situated in that district of Atholl which occupies the western bank of the Tay, from its confluence with the Tummel at Logierait, to the city of Dunkeld. It is usually known by the designation of the Bishopric, having been the property of the bishops of the see of Dunkeld from a period of the most remote antiquity, and indeed from time immemorial. Sheltered by the lofty Grampian mountains, most of which were then covered with impenetrable forests, and enjoying the advantage of the greatest British river flowing through and fertilizing the wide plains on its banks, it is not surprising, that of all the environs of Dunkeld, this favoured district should have been the choice of its bishops for their private possession. In later times, the woods had become far more scanty, and, excepting some copse-wood, and a few old avenues and scattered trees surrounding the ancient seats of the landlords, the general aspect of Atholl was excessively bare: that reproach is, happily, now removed; for, by the active improvement of the representative of the noble family of Atholl, and of the other proprietors, added to the bold features bestowed on it by nature, this country presents a rich and grand prospect, which has excited the admiration of every visitor, and which is acknowledged not to be surpassed in the kingdom.

The progenitor of the present family, possessing the barony of Dalguise, was Sir John Steuart of Cardney, Lord of Dowallie, son of King Robert II., by Mariotta, daughter of John de Cardennie, or Cardney, of that ilk, in Perthshire. He married Jane, daughter of Sir John Drummond, of Stobhall, and sister of Annabella, Queen of Robert III. His first charters appear to be dated in the year 1382, when he inherited, by his mother, the barony of Cardney, and other lands. His eldest son carried on the family of Steuart of Cardney and Arncliffe, which flourished with respectability in Perthshire for about four centuries, until the estate was sold to Charles Steuart, Esq. of Dalguise, in 1792, and the name of Menzies assumed by the heir, who succeeded to the estates of Culdare and Meggernie Castle in Glenlyon. The second



son of Sir John Steuart, obtained possession of Dalguise in the year 1443, in consequence, it is supposed, of the exertions of his uncle, Robert de Cardney, who was Bishop of Dunkeld about that period, and to whom the venerable Cathedral owed much of its ancient splendour and decoration : from Sir John Steuart, the present proprietor is the thirteenth in descent in the direct male line.

In the reigns of James VI. and Charles I., John Steuart, the sixth of this family, was chamberlain to several successive Bishops of Dunkeld. He married a daughter of William Steuart of Kinnaird and Tullimett, of the house of Rosythe, in the county of Fife. His books of accounts and papers, connected with the office of Chamberlain, are still in existence. His great grandson was engaged in one of the last dreadful acts of feudal animosity which took place between rival clans. In the year 1685, the Campbells of Argyll having invaded Atholl, and done great injury to the inhabitants of that country and their property, the Marquess of Atholl commissioned Charles Steuart of Ballechin, and jointly under him, Robert Hemyng of Moness, and his grandson John Steuart of Dalguise, then about twenty years of age, to march a strong body of the Stewarts of Atholl into Argyleshire, and to be revenged upon their ancient enemies. The commission is still extant, and its terms are those of almost regal authority, directing the disposal of the property of the conquered. Tradition reports, that while the Atholl men were at Inverary, they accidentally discovered a plot of the Campbells to destroy them by stratagem. However this may have been, it is certain, that the next day eighteen gentlemen of the name of Campbell were seized and executed by the Stewarts, and a monument erected to perpetuate the remembrance of this lawless act of cruelty. To hand down to posterity some other memorial of the bloody outrage, a great number of young plants were carried from Inverary, and planted by each of the leaders near his residence. Some of these, (now lofty and magnificent trees) are to be seen at the seats of the Duke of Atholl, in the lawns of Ballechin and Moness, and one or two still remain near the Mansion represented in our View.

The son of this young man was the builder of Dalguise, which he commenced in the year 1714. Close to the situation of the former House, which was probably a small tower, or place of defence, as the remains of its foundation seemed to indicate. In 1715, the son of James VII., having made an effort to recover the crown of his ancestors, was joined by the principal gentlemen of this district. Sir William Stewart of Innernytie, of the family of Grandtully, commanded a corps of cavalry at the battle of Sheriffmuir, in which the proprietor of Dalguise had a troop. In 1716, the Mansion was completed, as appears from the date over the entrance: it is perfectly plain, and although not large, contains very convenient accommodation. There are portraits of James Stanley, the seventh Earl of Derby, of members of the noble Houses of Atholl, Oliphant, and Nairne, and other family connections. The small gar-

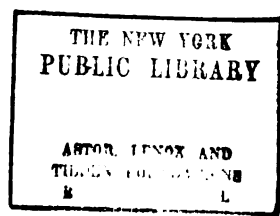
den which adjoins the house, was formed by the great-great grandfather of the proprietor about the year 1680, and laid out in terraces, with statues and clipped evergreens, in the formal taste of that period. Many of the trees are of considerable size, and the woods almost cover the bank for a mile or two behind the House. Some oaks are very large, and there still remain a few of the first importation of larch into Britain. The tall weeping birch trees, opposite the windows, are more than a hundred years old.

About six miles from Dalguise is the ancient city of Dunkeld, celebrated for the romantic beauty of its situation, and the salubrity of the air and climate. Part of the ruined Cathedral has lately been repaired, and forms a very handsome parish church; but the roofless chancel, with its beautifully sculptured ornaments, and ivy clustering round the pinnacles and columns, is a place which it is impossible to survey without the deepest interest. The traveller who reviews with delight the modern beauties of the neighbourhood, cannot but muse in melancholy, but not unpleasing or vain retrospection, over former times—times, when here the ministers of kings, long since fallen, sought retirement and repose; and where many a prelate, whose ashes now moulder around, exerted his genius, or indulged his devotion. In the chancel there are numerous monuments of great antiquity; niches occupied by recumbent figures in armour, and statues of bishops in their episcopal robes and mitres, holding crosiers in their hands: in the north-aisle is the old place of interment of the families of Cardney and Dalguise, where there is a curious monument, with devices and armorial bearings, and near it a handsome niche and statue of Bishop Robert de Cardney.

The late Charles Steuart, Esq., of Cardney and Dalguise, father of the present proprietor, married first, Grace, daughter of Robert Steuart, Esq., of Ballechin; and secondly, Amelia Anne Sophia, daughter of Laurence Oliphant, Esq., of Gask, male heir and representative of the Lords Oliphant. This title was conferred upon the family in 1458, by James II.; but Mr. Oliphant having been engaged on behalf of the House of Stuart, in 1745, was prevented by attainder from assuming the title and dignities of his ancestors.

*Our view is taken from a drawing by John A. Stewart, Esq. of Grandtully.*







CAEN WOOD, the SEAT of the EARL of MANSFIELD.

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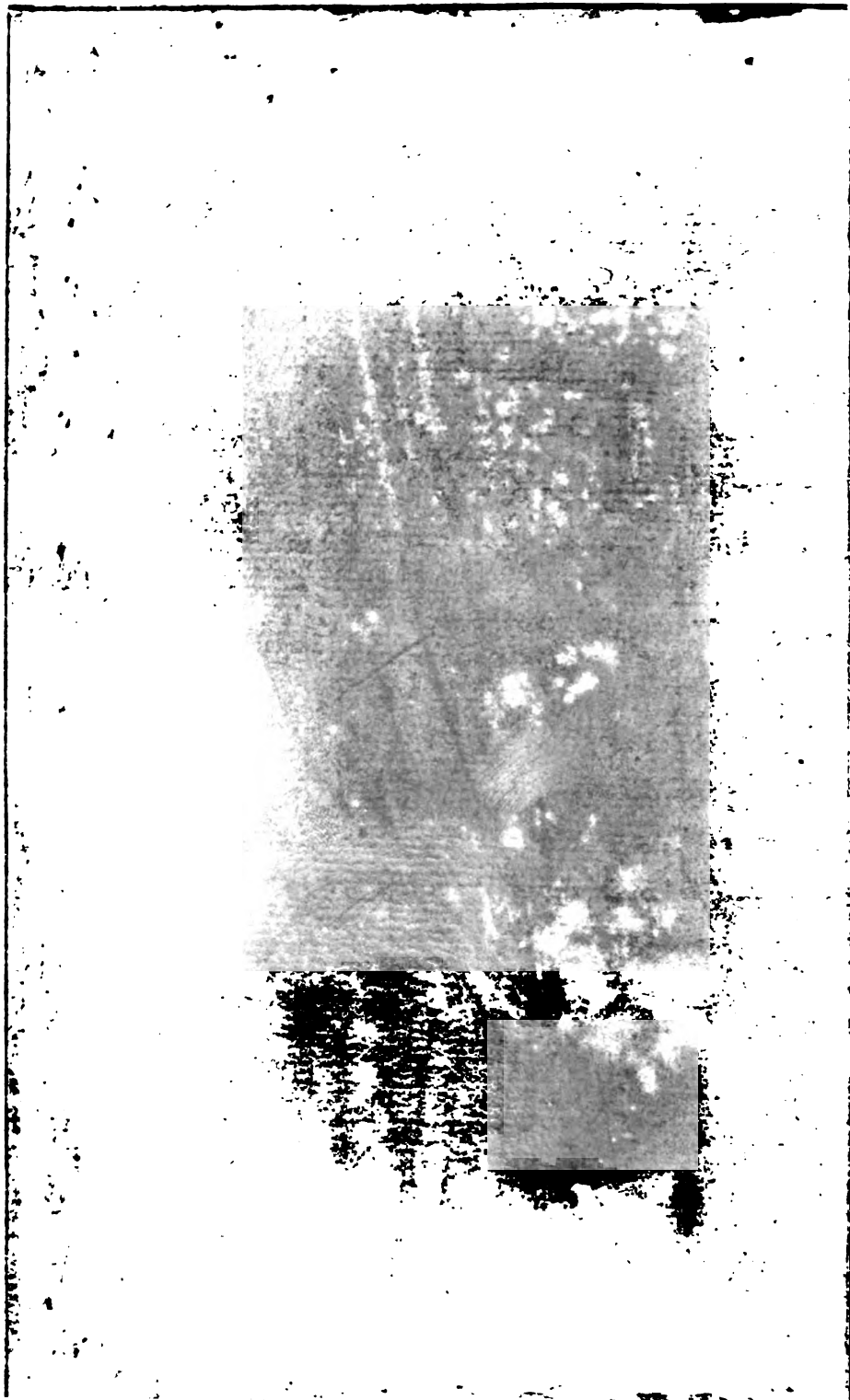
Those marked thus ☐ have plans.

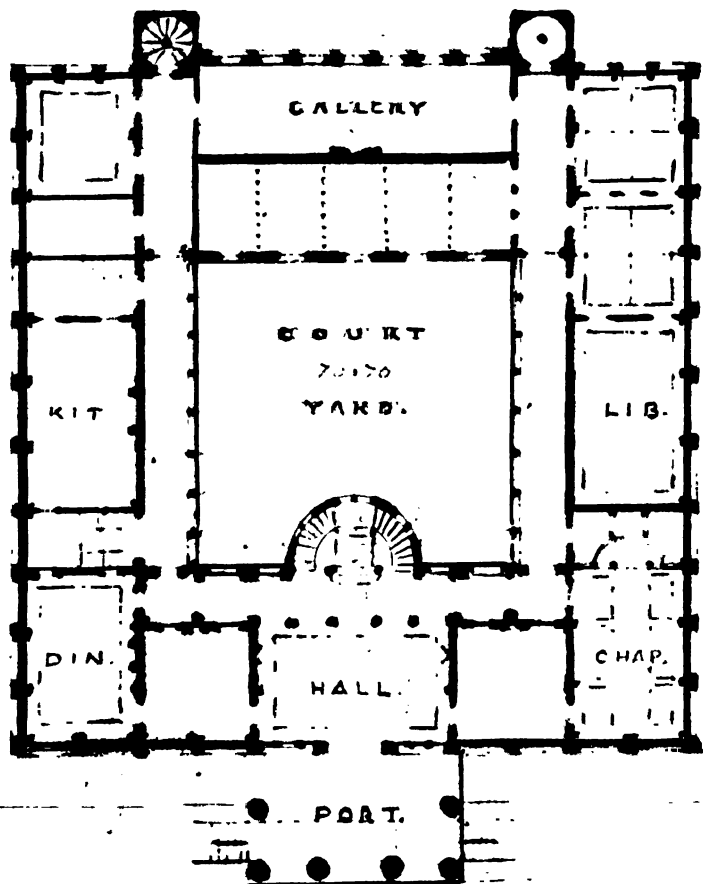
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- 3 *Stowe*
- 4 *Wentworth Castle.*
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 CHISWICK. title.

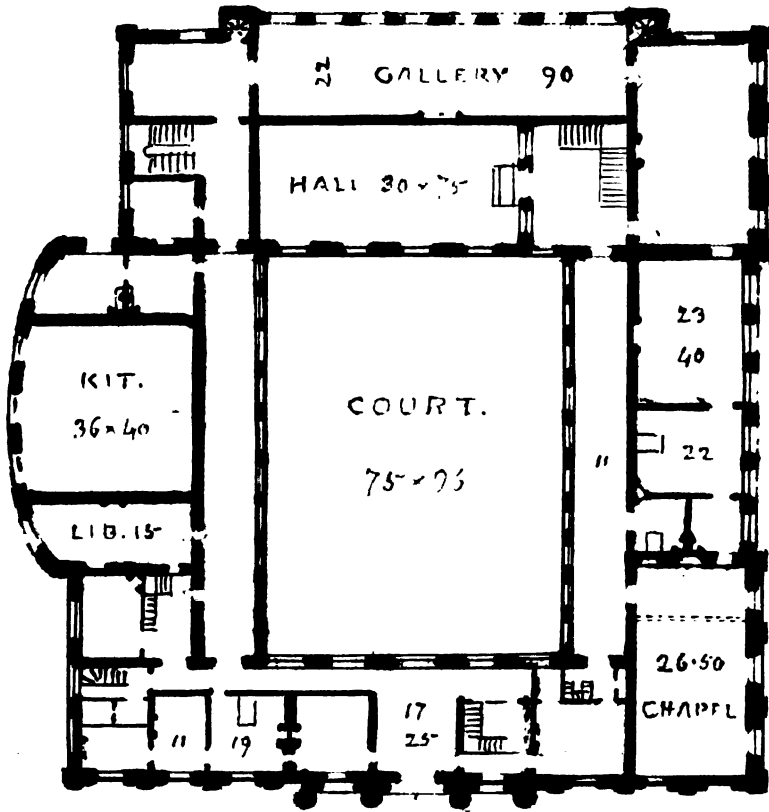


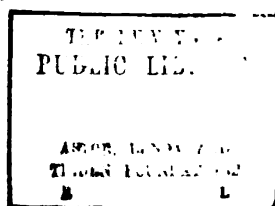


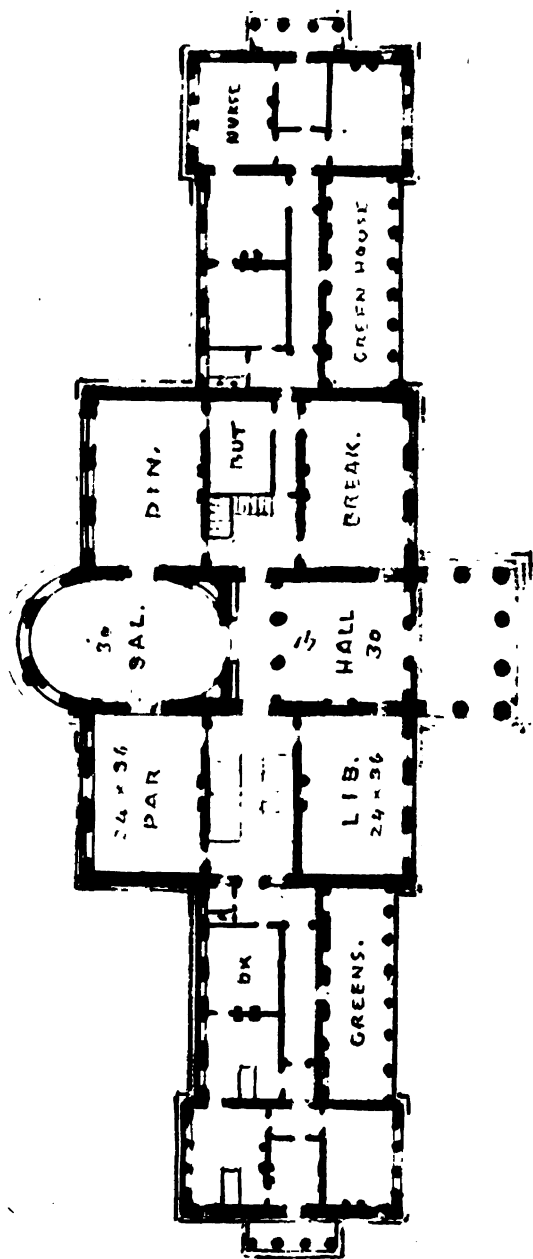




FROM VIT. BRITAN. I.







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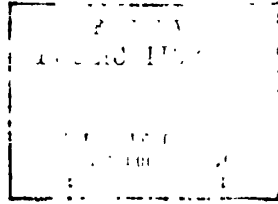
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IRTLAND

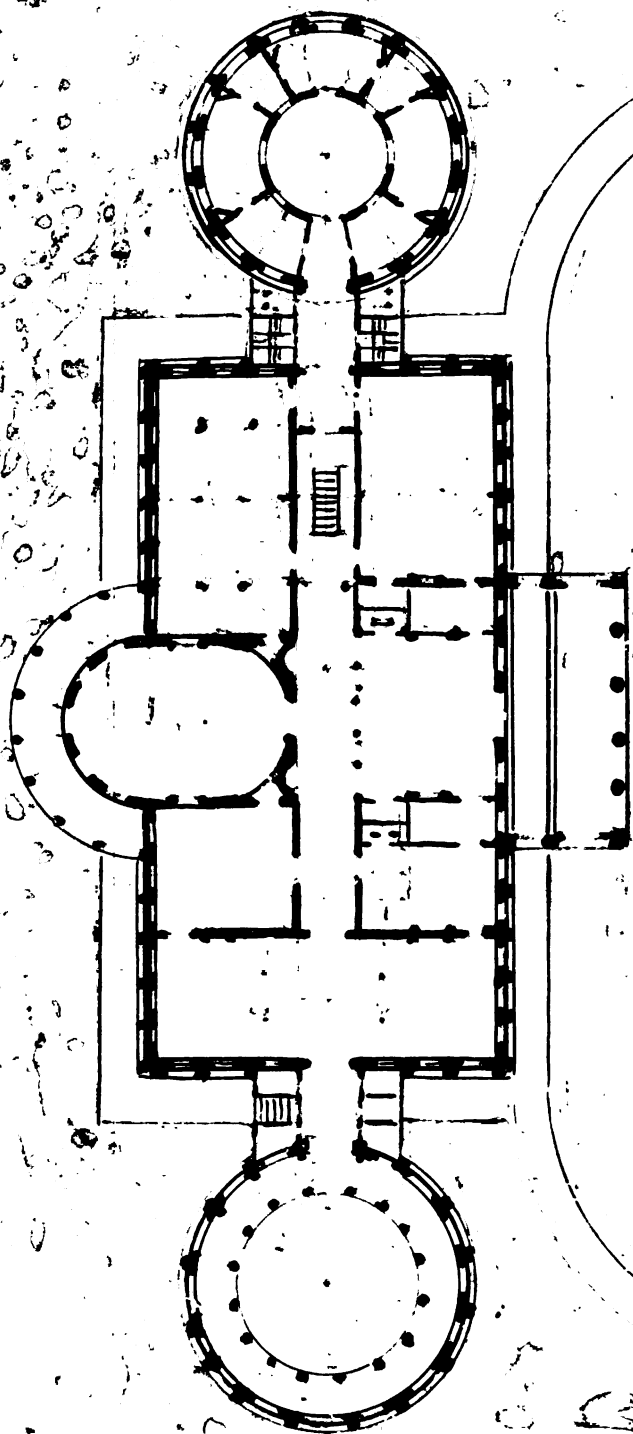
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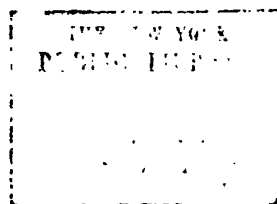
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